

VOGUE

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Incorporating Vanity Fair


August 1, 1950

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HOSIERY

BY

Mary Grey

Costume by Tina Leser, Shoes from Bonwit Teller

© 1950, Mary Grey Hosiery Mills, Bristol, Va.



George Platt Lynes

*Fur Fashion reflected in our tuxedo-front swallow-tail Russian Broadtail
...precious "black pearl" of our collection*

created for custom-order.

Henri
Bendel
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NEW YORK 19 NY



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city of sophisticates and superlatives

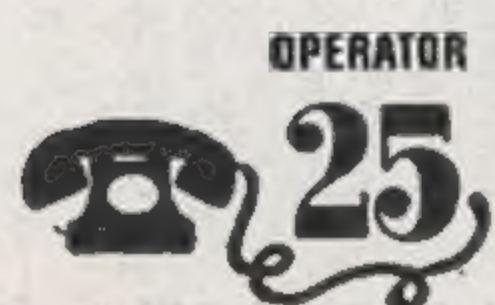
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does the most exciting suits
for girls on the go...dramatic
suits, dream-tailored over
custom innerbodies with
couturier details and half-
lined skirts. This one in finest
gabardine has a wonderfully
flattering yoke of tabs, comes in
green, wine, toast, teal, black,
grey, beige, navy, purple and dark
brown...sizes 10 through 18...
about eighty dollars...at fine stores.



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HAT BY MR. JOHN

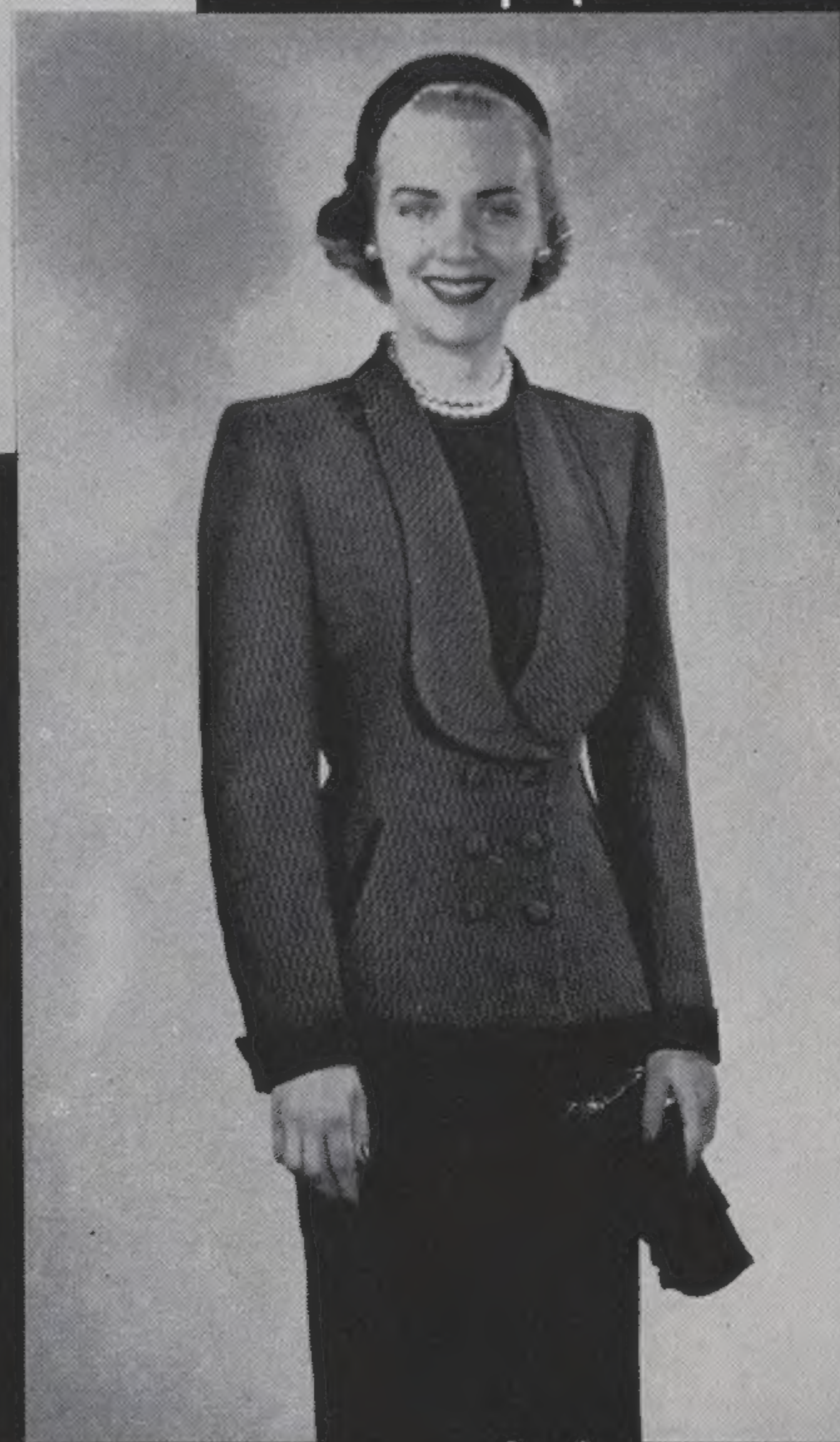


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For store nearest you write Gaines & Co., 783 Mission Street, San Francisco, California

FROM OUR BRITISH ORIGINAL

BY DIGBY MORTON



*The
Fifth Avenue
Shop*

IN **GIMBELS** PHILADELPHIA

Suit dress, adapted by Zweig-Talmak, in Forstmann wool. Black, brown, navy. 10-18, 69.95. Hat, Toni Sorel.



The Walking Suit...

*This is the way to look this fall.
Of course a slim, slim skirt—but this
season topped by a jacket lined
in colored taffeta—a button-straining
waist—rounded hips. Both strollers
in Miron yarn-dyed worsted in
black oxford or oxford brown.*

*LEFT: two-piece suit with lowered,
rounded lapels. 90.00*

*RIGHT: dress and jacket with velvet
collar. 95.00*

*Saks Fifth Avenue, New York
Julius Garfinckel, Washington
Miller & Rhoads, Richmond*

LARRY ALDRICH
NEW YORK



Palumbo

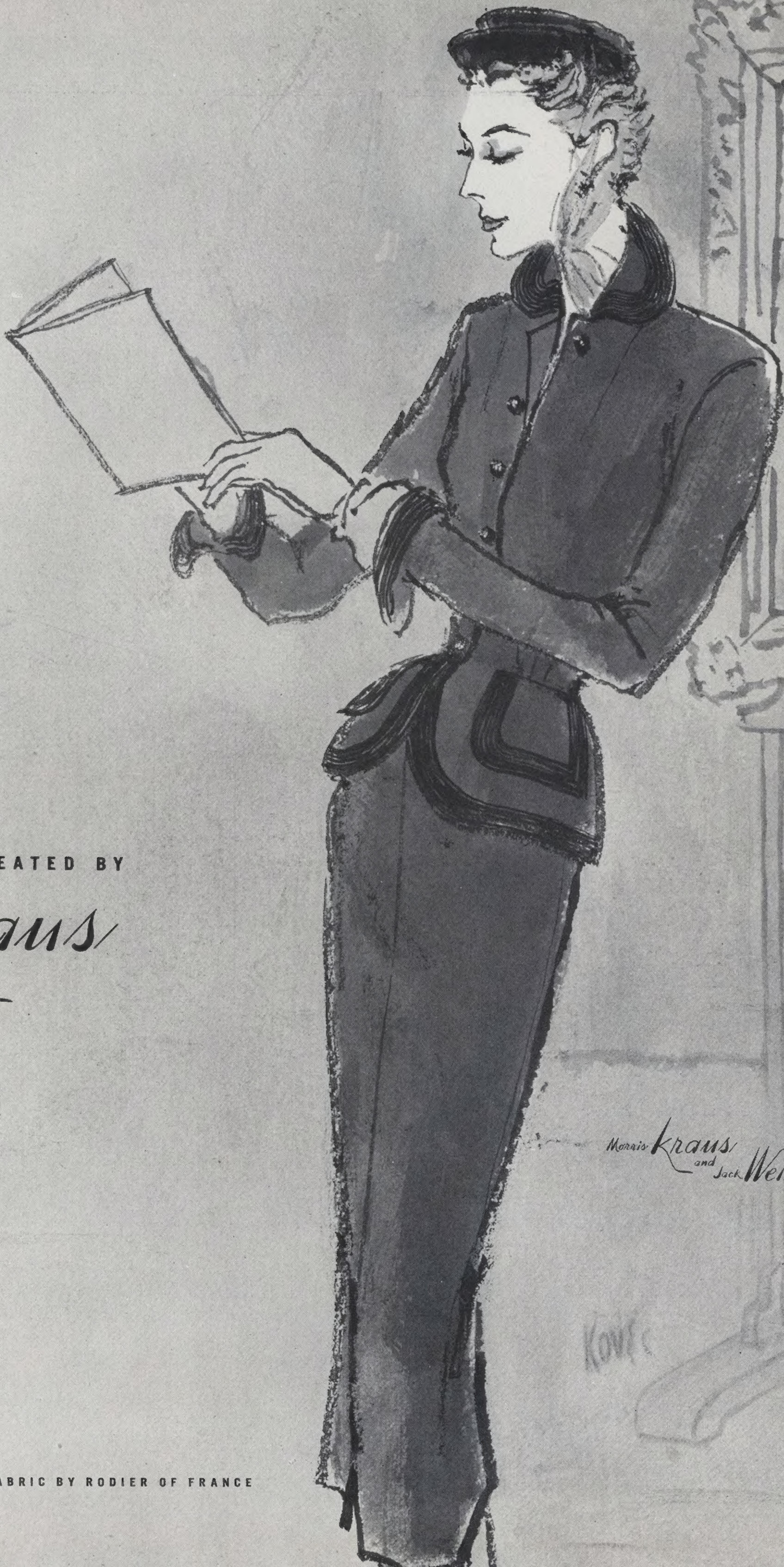
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Peck and Peck alone imports it**

We call it our Cobweb, this extra fine cashmere sweater set... so heavenly sheer and light. Straight from Scotland's shores it comes, to delight the hearts of the discriminating. In white, blue, yellow or hunting red in sizes 34 to 40. The pullover, 14.95; and cardigan, 19.95

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Morris *Kraus*
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FURS BY ROBERT—DETROIT



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Emba Silverblu Mutation Mink*

*in all its shimmering loveliness...in the Manchu coat
of classic Chinese inspiration...by Morris Greenbaum.*

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new liquid make-up made with skin-softening Lanolite

The fabulous flattery of *candlelight*—the tender glow of color, the all-but-flawless texture—captured in a face make-up. *Terrace-cool! Twilight-lovely!* This is the look your skin can have (*even in the sunlight!*) with "Touch-and-Glow"***.

"Touch-and-Glow" ends all your taboos about make-up!

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The only make-up that gives your skin the "mat" finish* 1.00 and 1.50 PLUS TAX

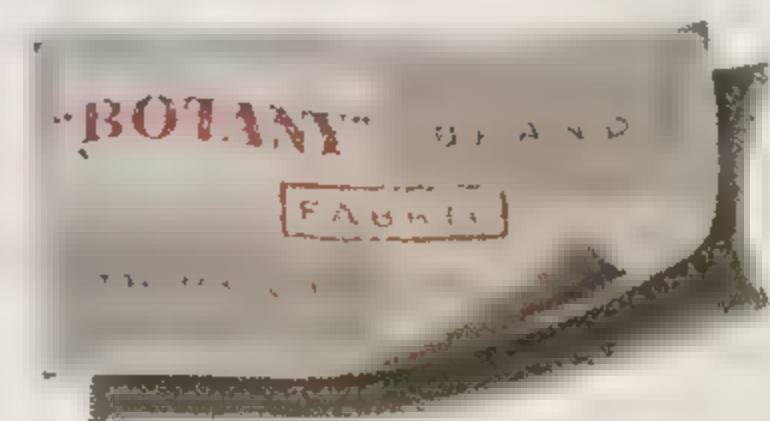
*Not *shiny*, not *masky*...so natural, just *right*!

HAT: JOHN-FREDERICS. JEWELS: MILTON SCHEPPS. DRESS: LARRY ALDRICH. COLOR-CASTING BY REVLON. ©1950 REVLON. **TRADE MARK. COLOR AS ACCURATE AS PRINTING METHODS PERMIT.



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dress designed by

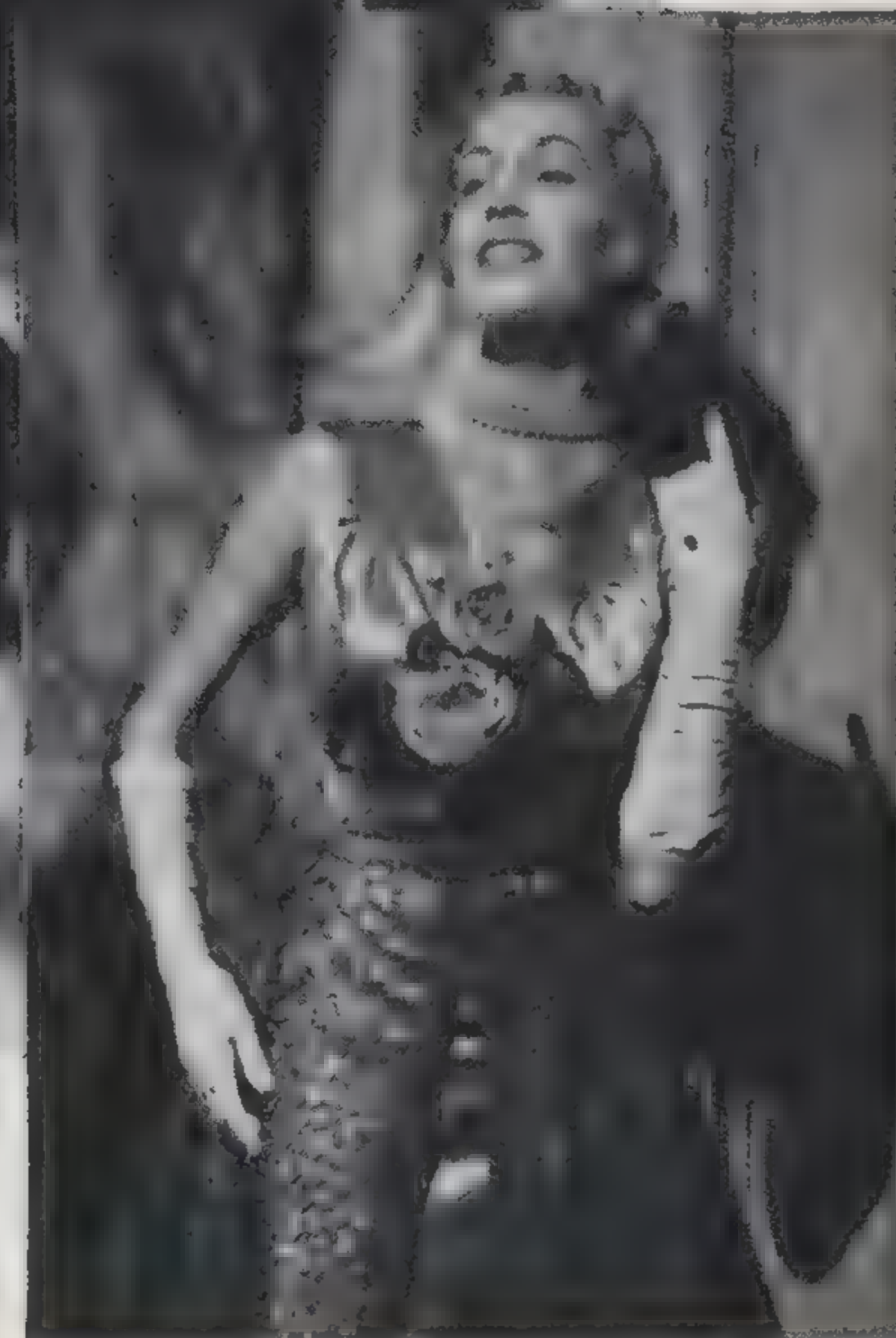
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mink brown or
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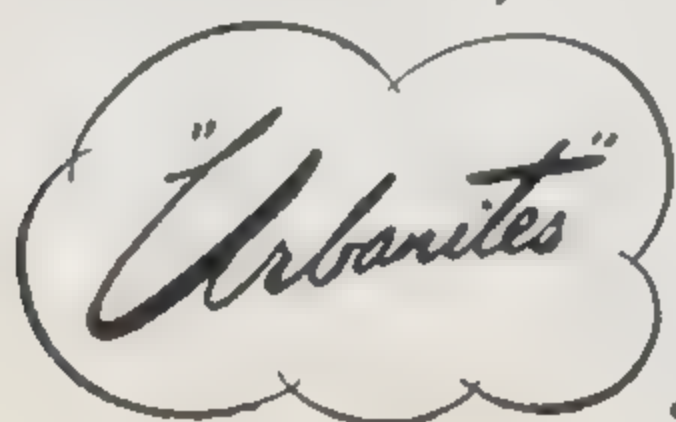
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or under

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HAT BY MR. JOHN



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HAT BY MR. JOHN

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Complexion is showing!

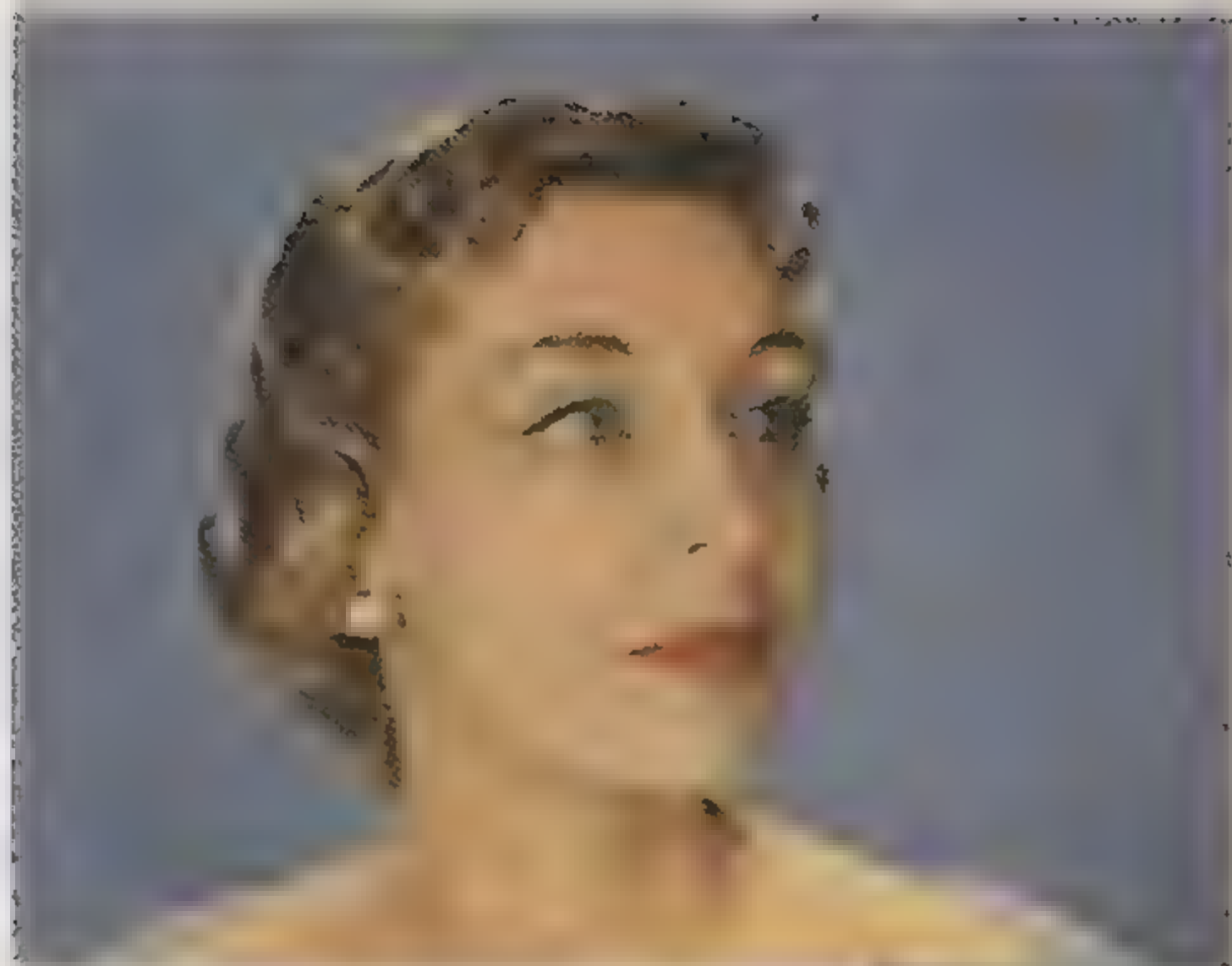


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 for You...
 if you're
 5' 5" or under*

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 sophisticated alliance of HOLLANDER MIDNITE BLUE-BLACK PERSIAN
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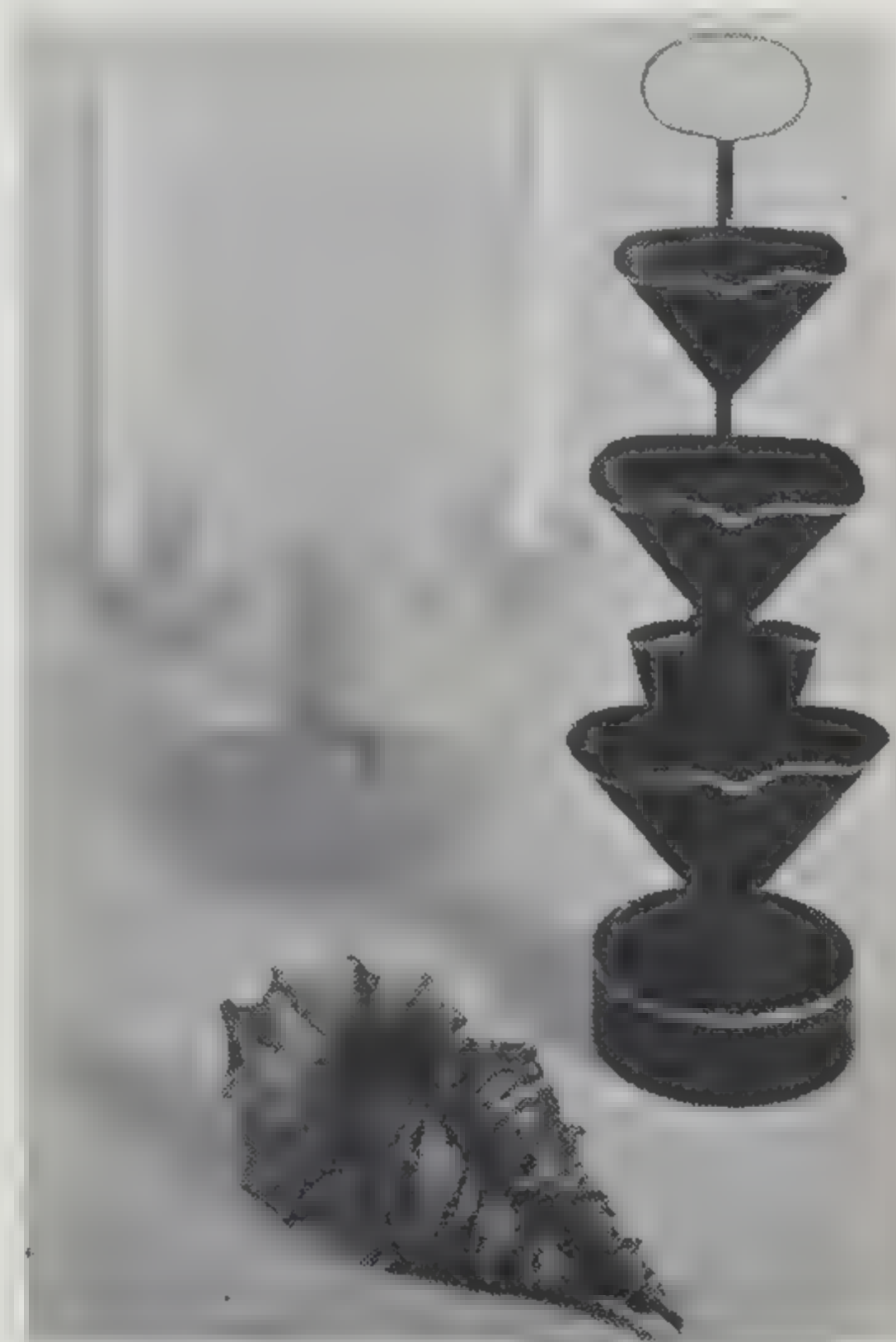
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Above: White Venetian glass "handkerchief-shape" bowl, \$22.50. Translucent Venetian glass bowl with lacy stripes, \$32.50. Both bowls sized for flowers or potato chips. Straw-coloured Venetian glass cup, \$4; bowls for almonds, \$6.50 each. All, Alban Conway.



Left: Venetian glass candlestick, \$32.50; Alban Conway. A black and gold tole épergne with tiered pockets fore and aft for poppies, carnations (perhaps even three shades of grapes) \$17.50; Soupçon. An Italian shell of wood for table décor; hand-carved, hand-painted, \$15. From Mottahedeh.

Below: Large white Portuguese porcelain covered, pear-shaped tureen and leaf plate for vichyssoise or chilled fruit soup, \$20; Bergdorf Goodman. White porcelain-covered casserole, \$5; Soupçon. Pink butterflies on white Limoges plates designed by Jean Luce, \$85 a dozen. Alice Marks.



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in Furs

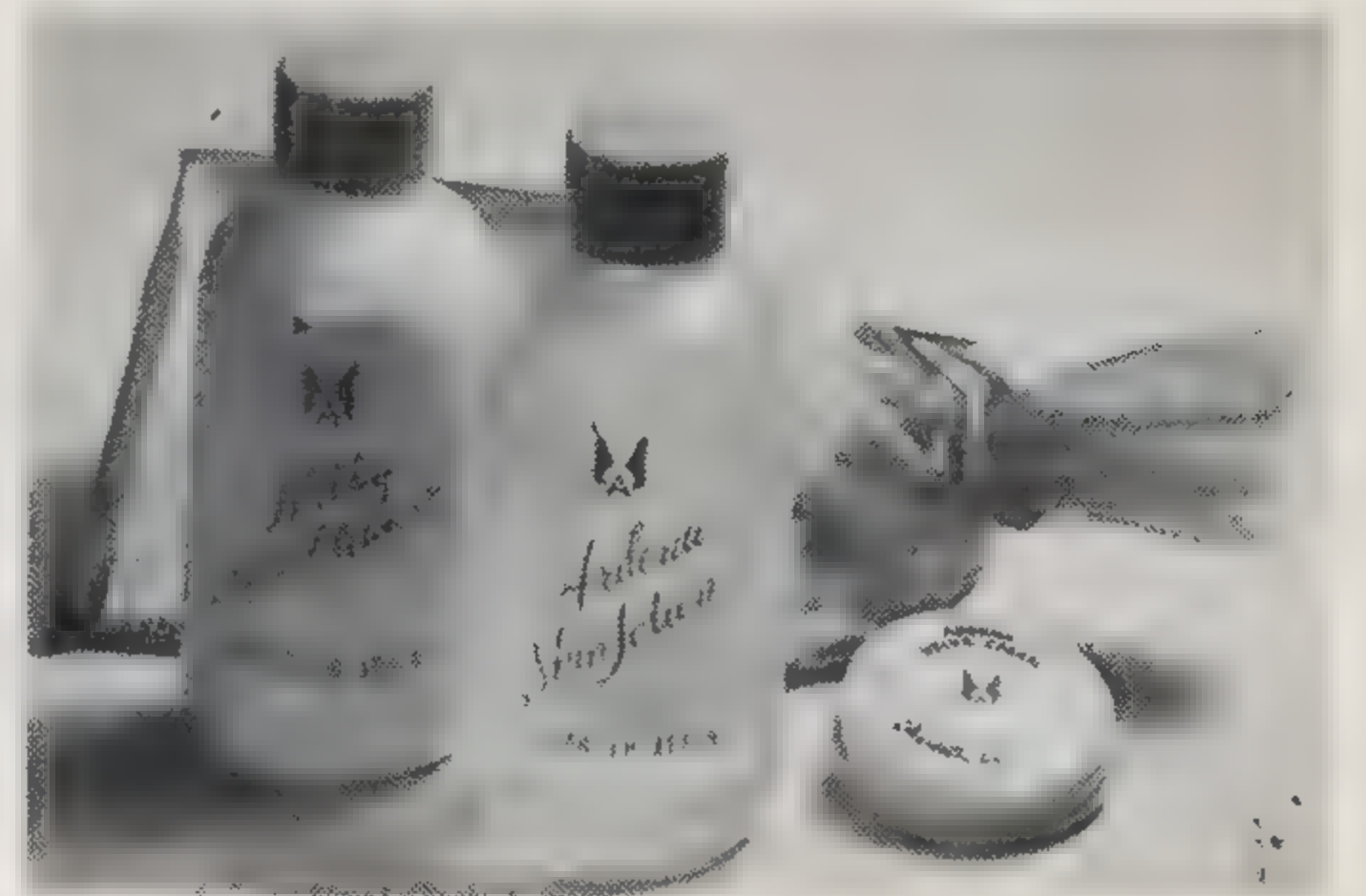


hand tailored furs
by

Richard Scott
New York

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Above: Elizabeth Arden's Skin Lotion and Liquid Cleanser in plastic bottles—Velva Cream and tissues.



Left: Milkmaid's fragrant Milk Shampoo with 50% pasteurized milk, plus excellent oils and cleansers. Altman.



Above: A Cuticle Molding set called Pritti. This new liquid in a pen-like dispenser disciplines cuticle. Altman.



Left: Lucien Lelong's Solid, a stick cologne for cooling, midsummer application. In several scents. Saks Fifth.

Below: Porcelain bottles, black or white that hold Rain Water, a brand new shampoo. Saks Fifth Avenue.



MIEHLMANN

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U BARRY trans-

lates a dinner gown from the Roman toga . . . it's perfection and appeal divided into three equal parts . . . impeccable taste, infinitely skilled detail, and incredibly understated cost. Of superbly draping rayon tissue crepe, garlanded with a glitter of beadwork. For the wedding and your many gala evenings. Gray, copper, toast, royal, fuschia, peacock, moss green, black, white, 12 to 20.

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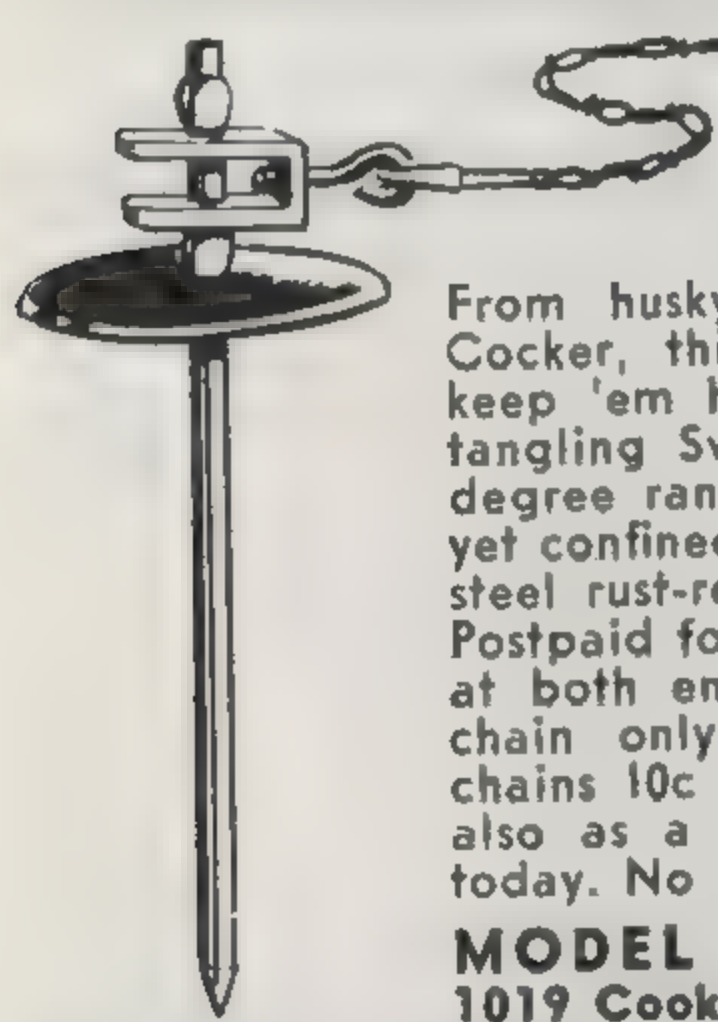
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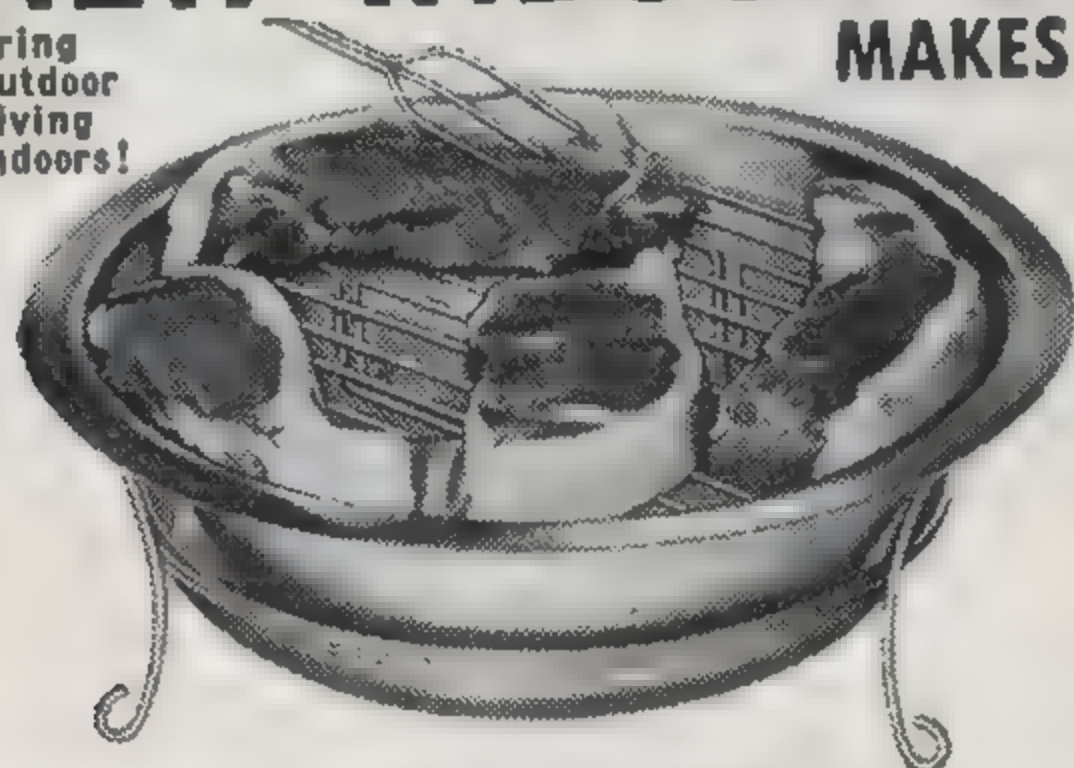


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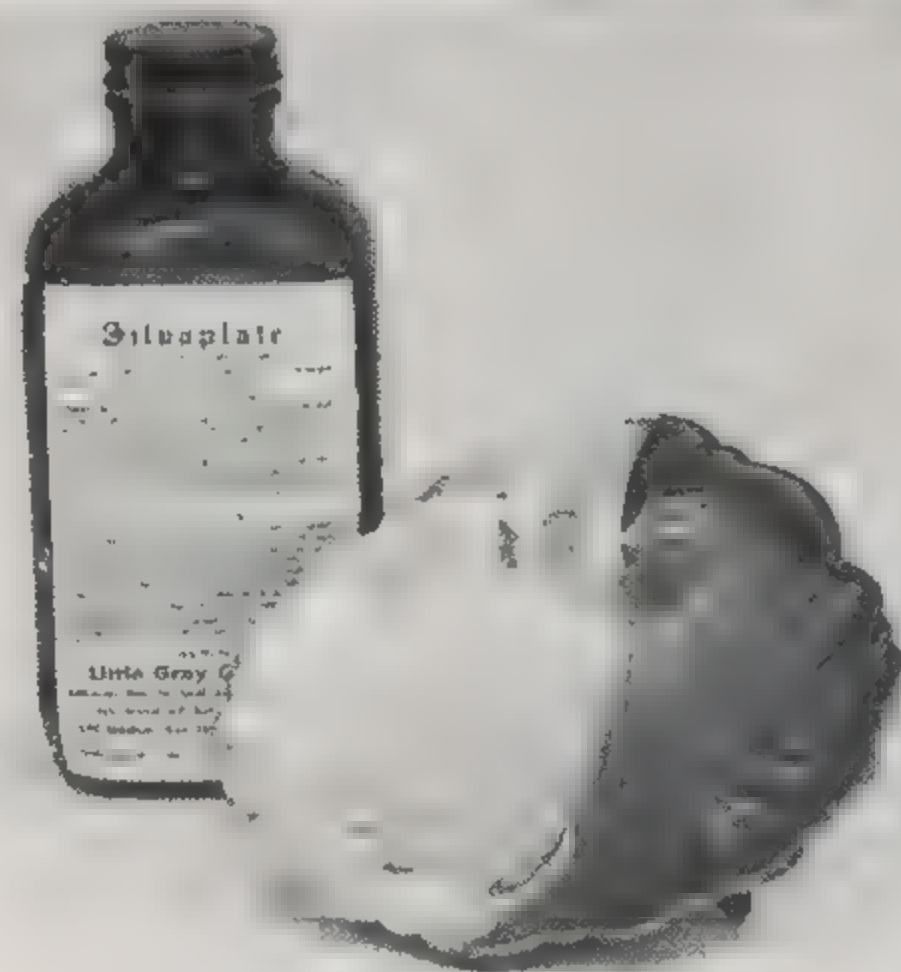
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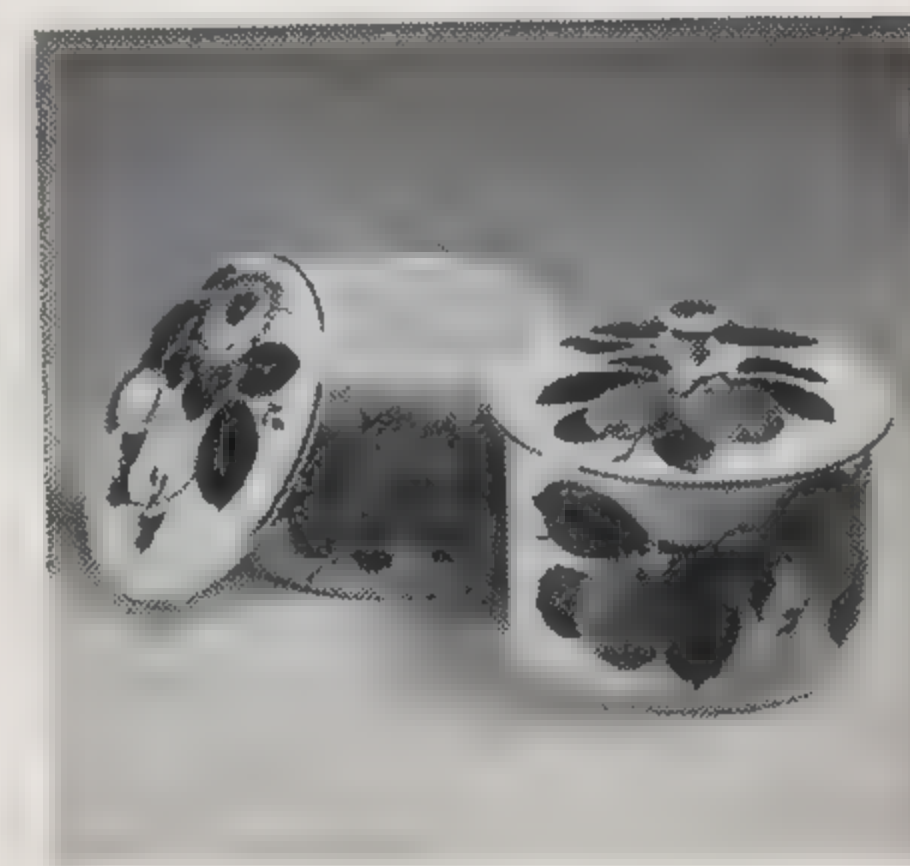


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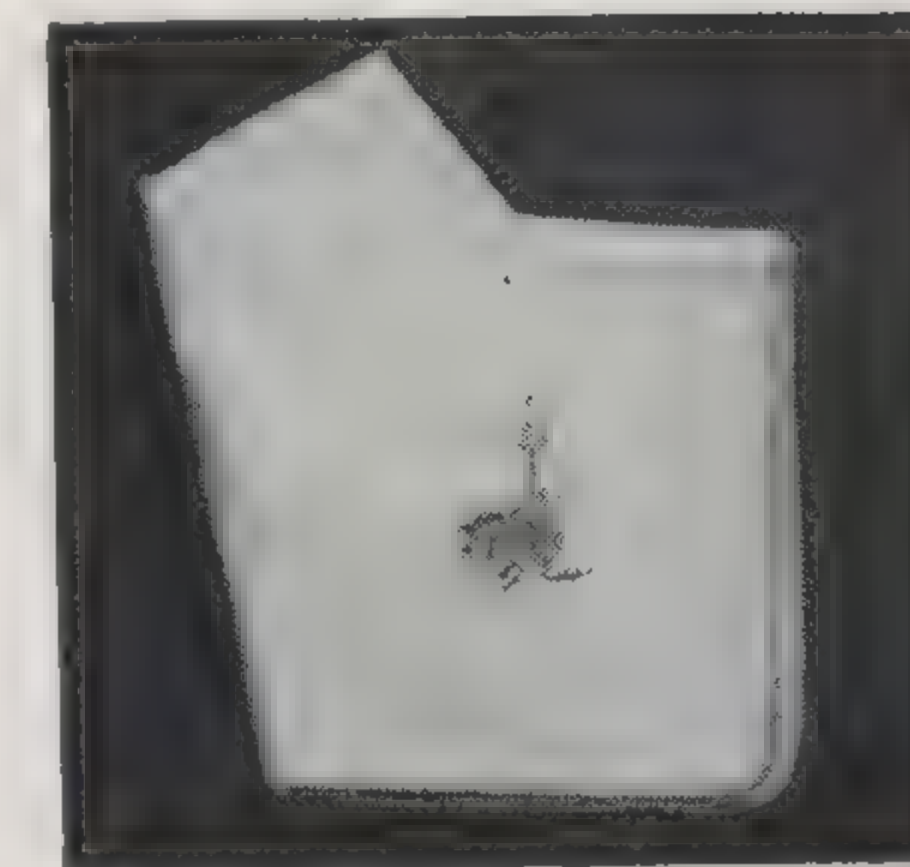


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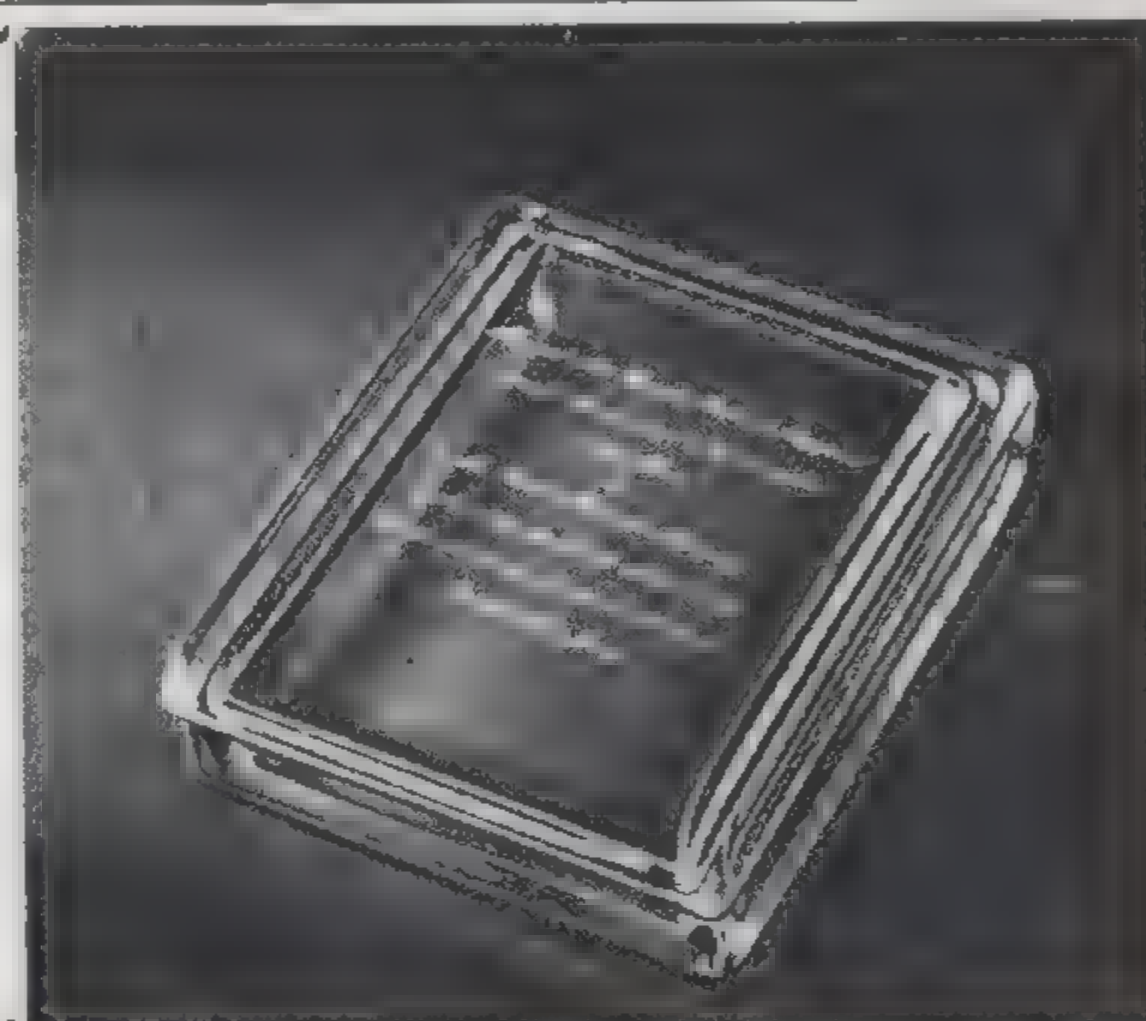
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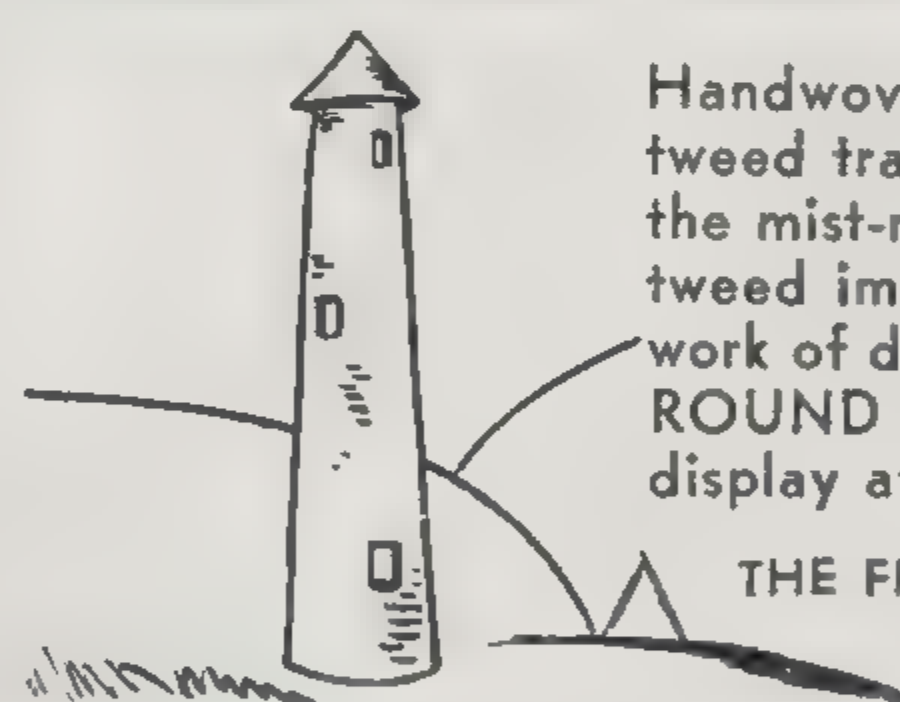
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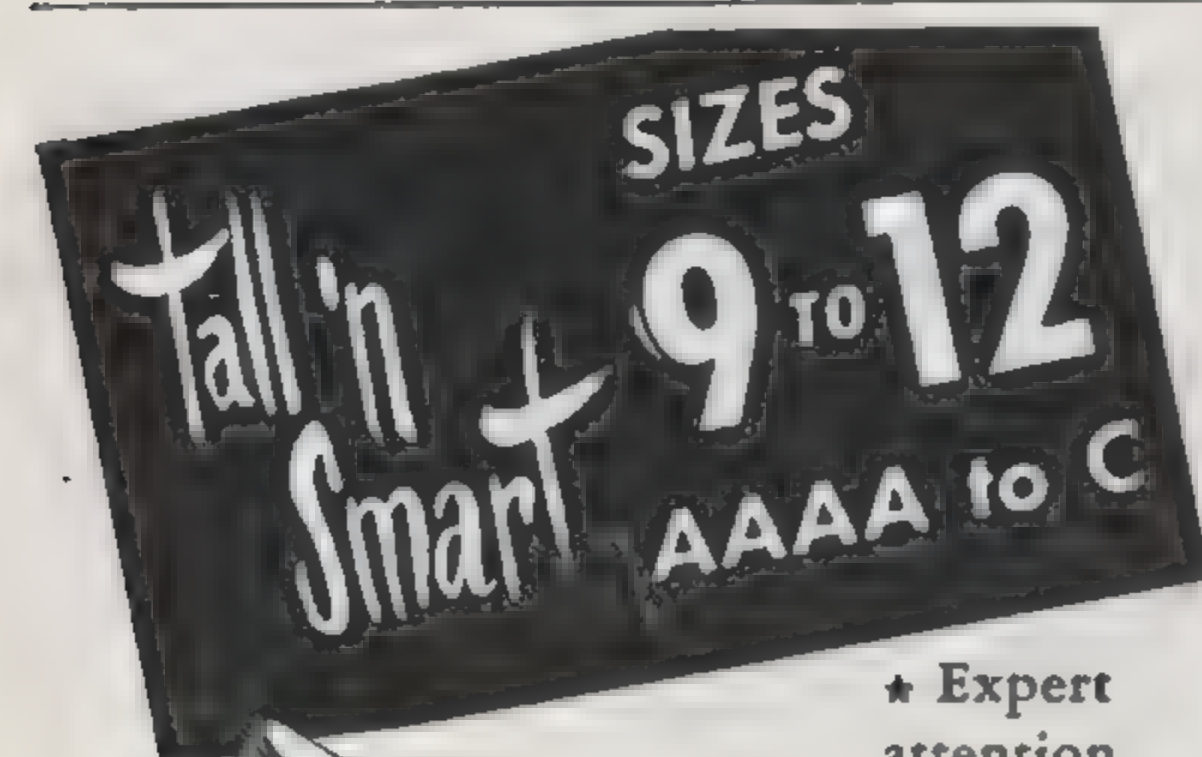
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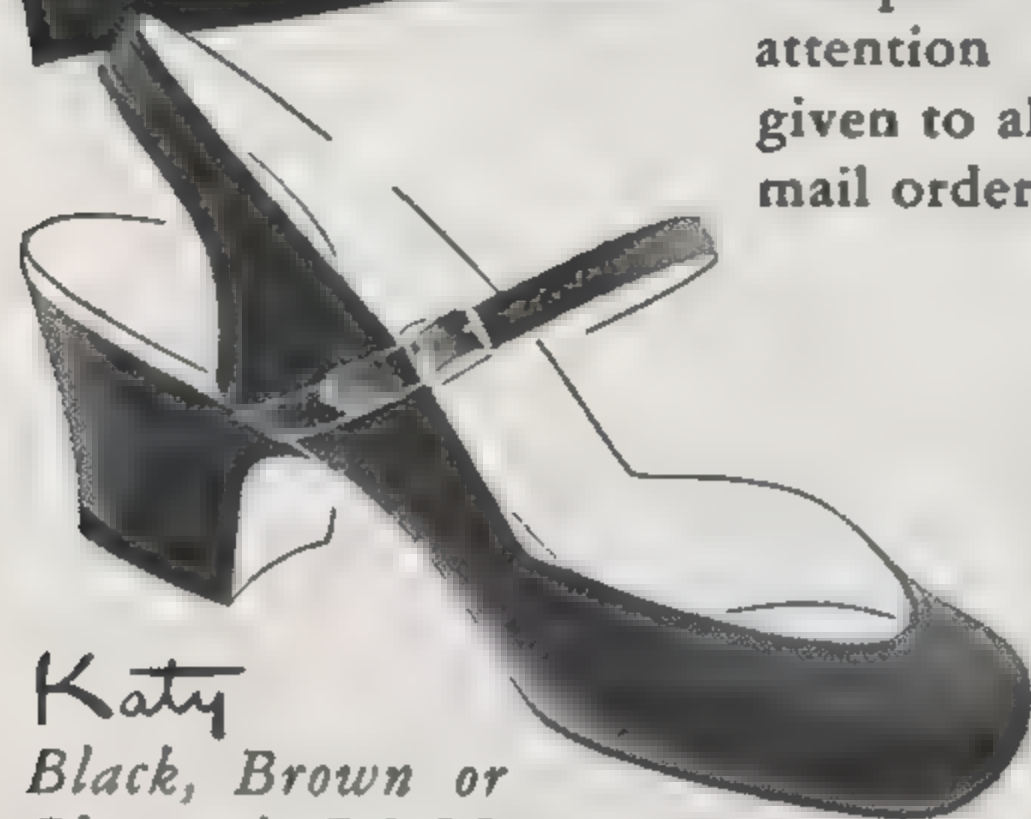
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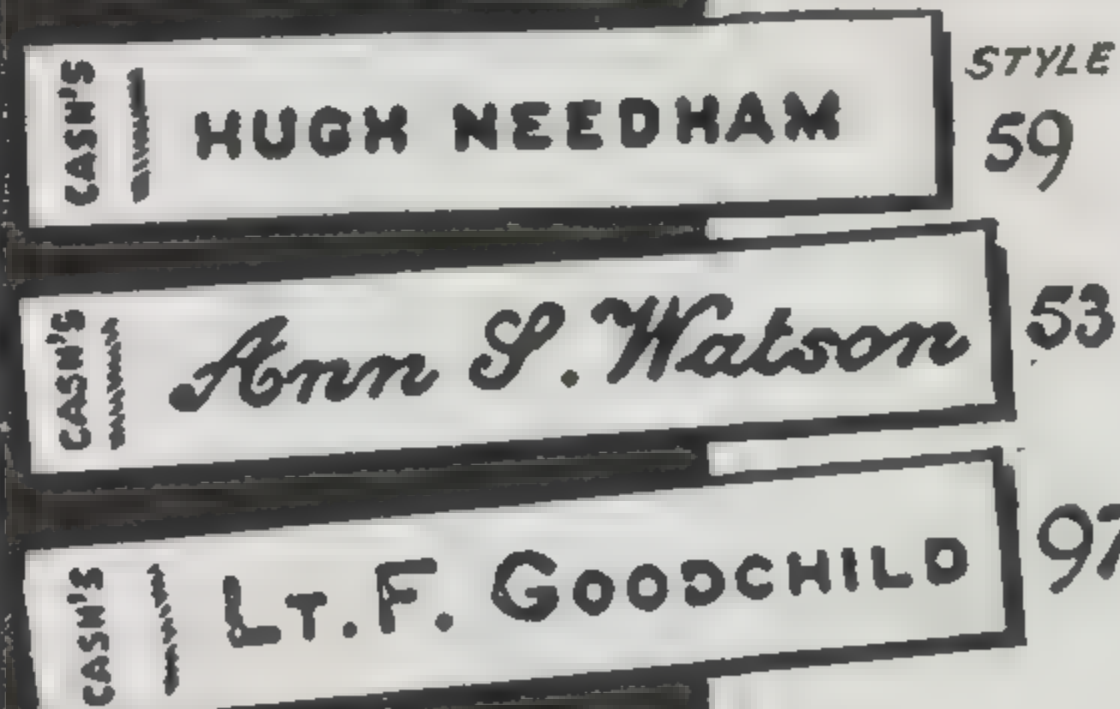
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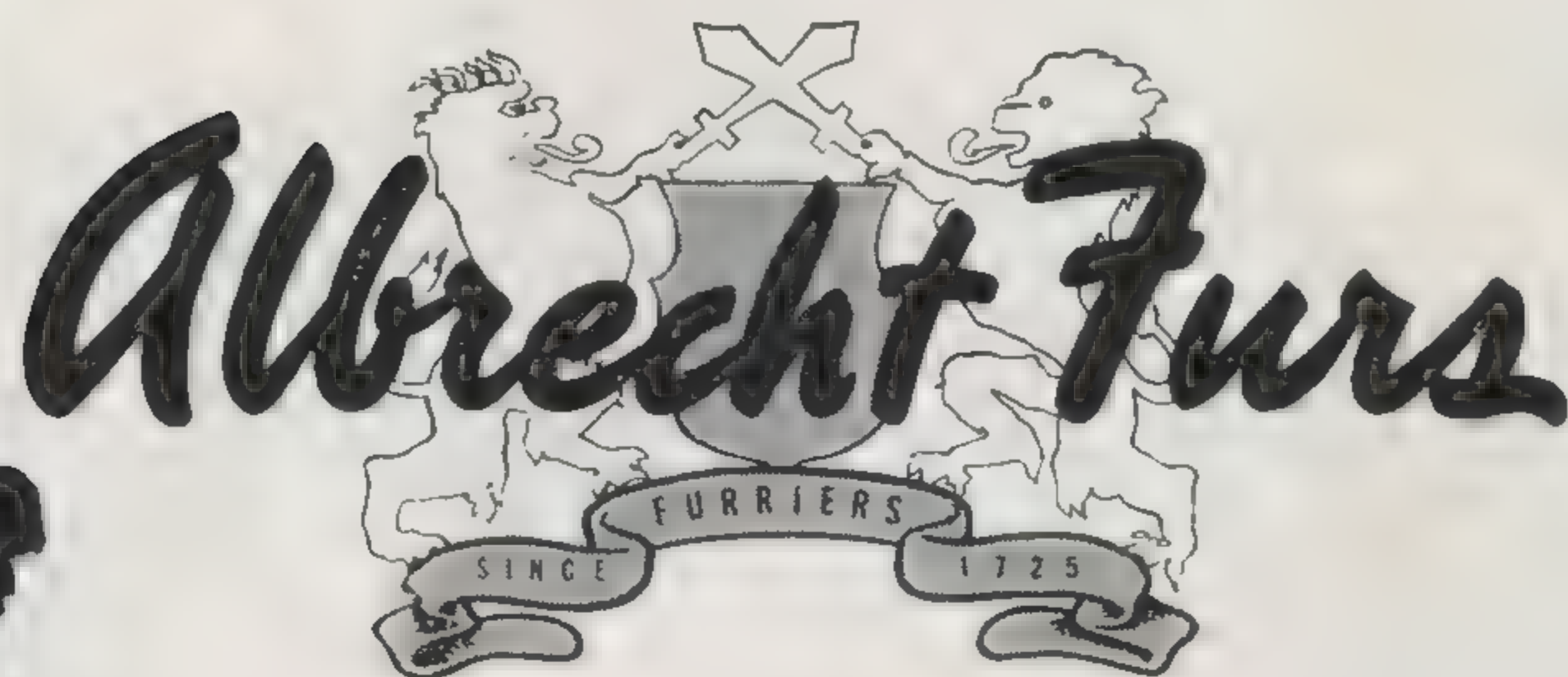
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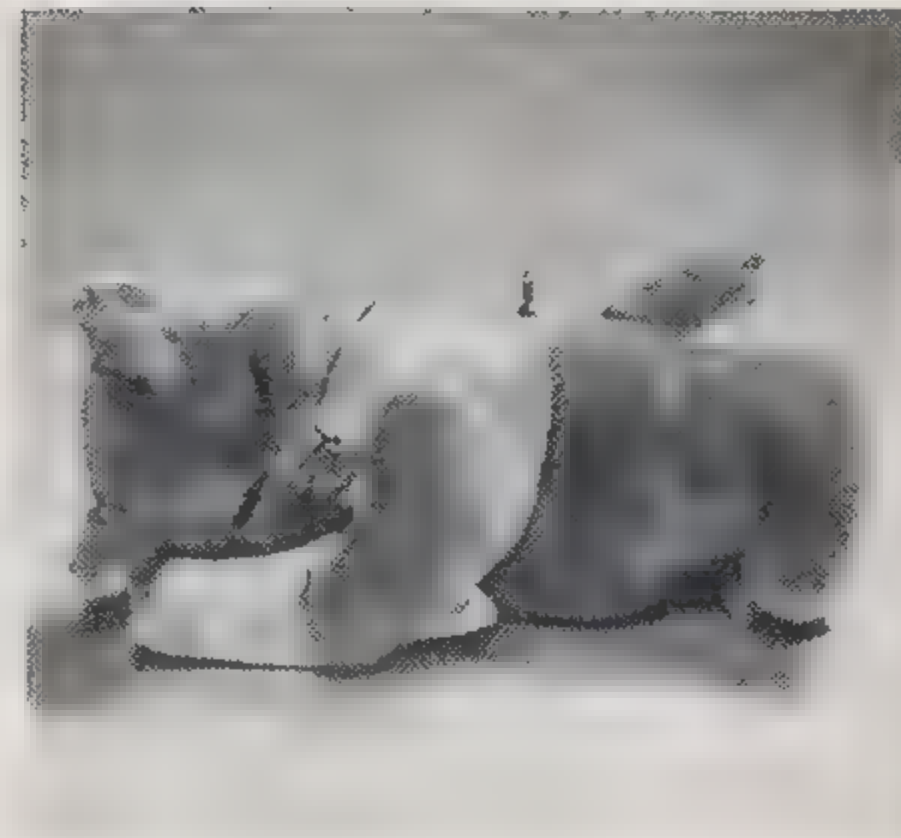
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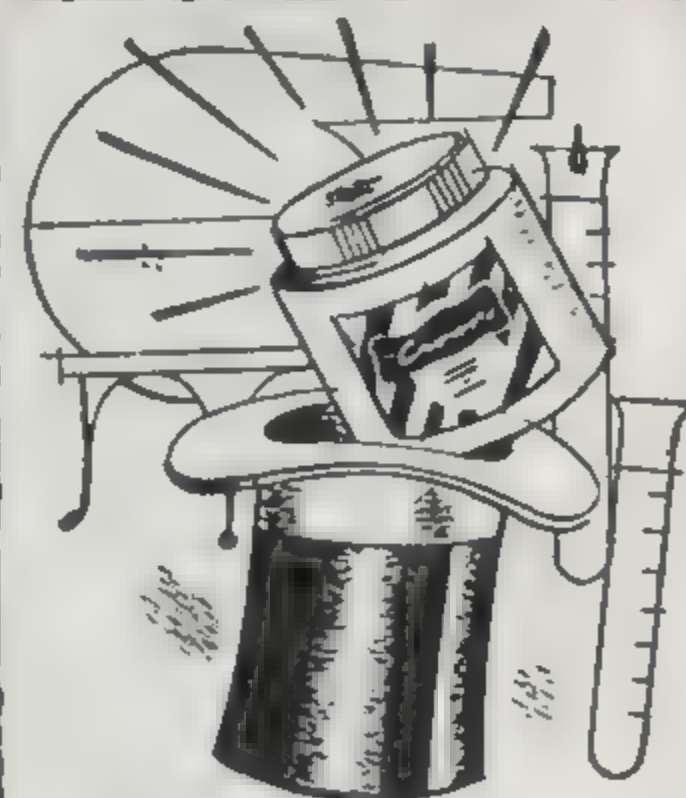
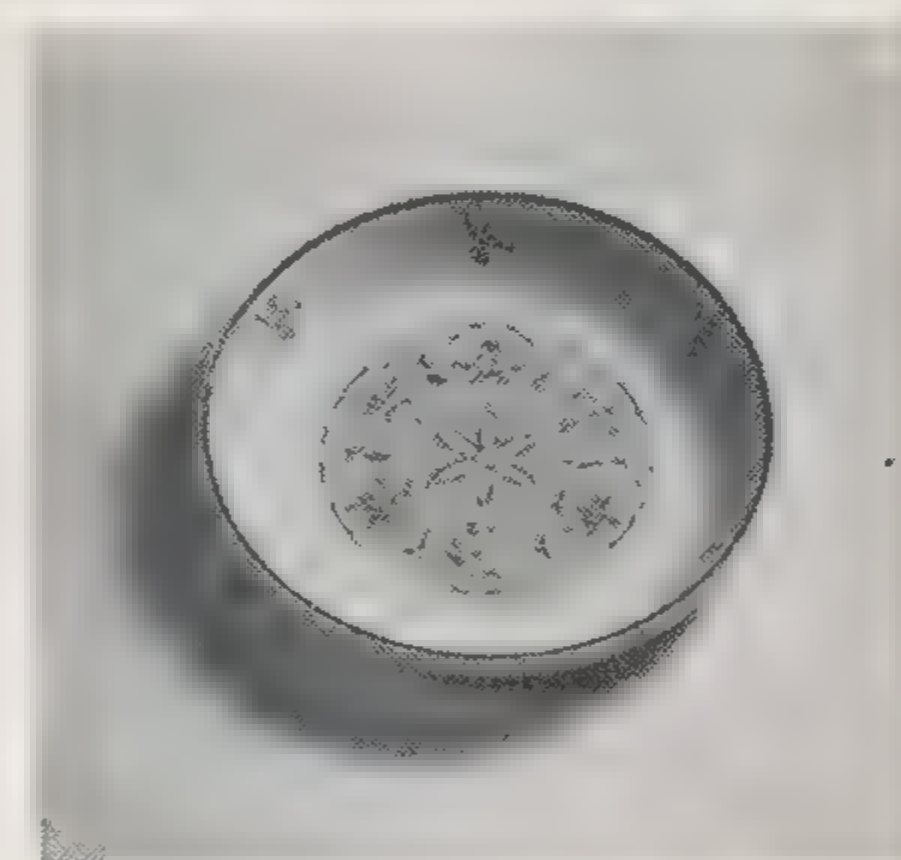


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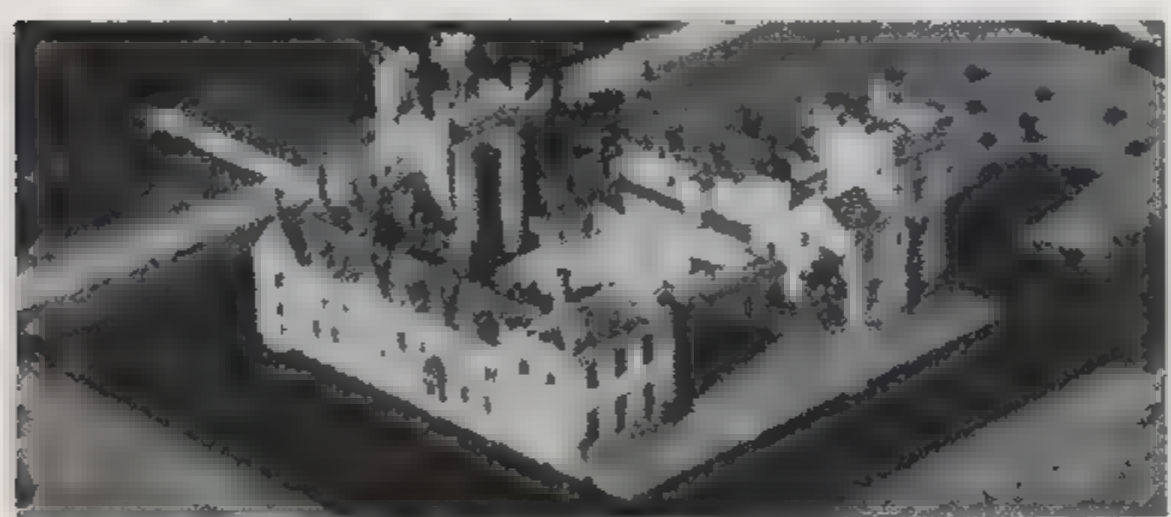
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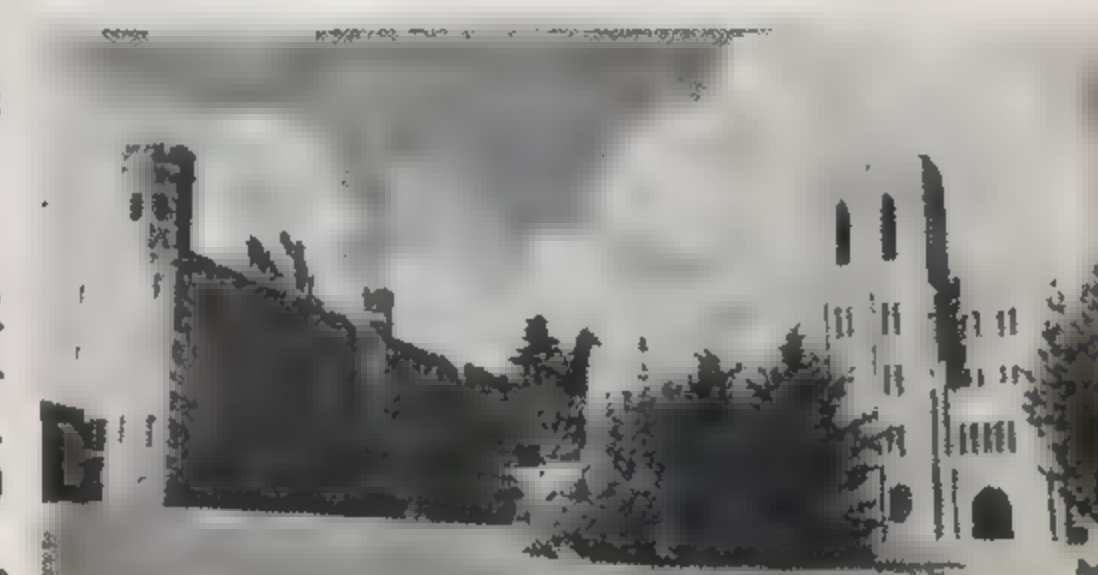
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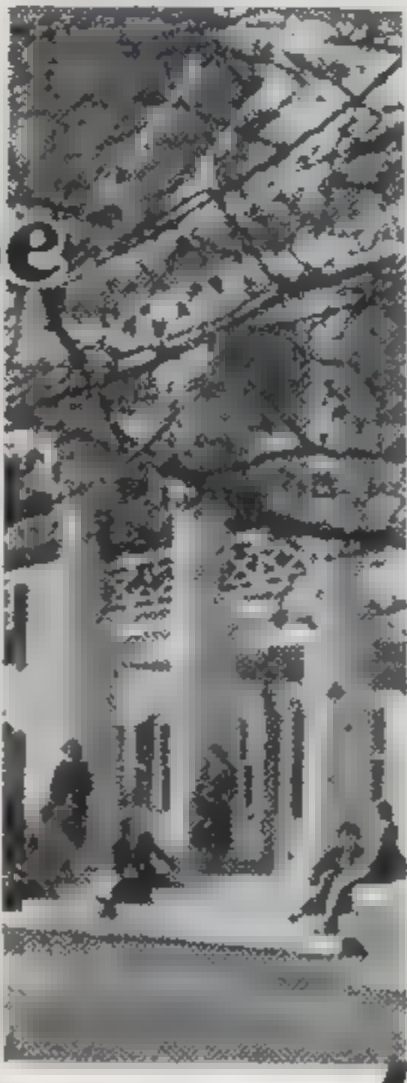
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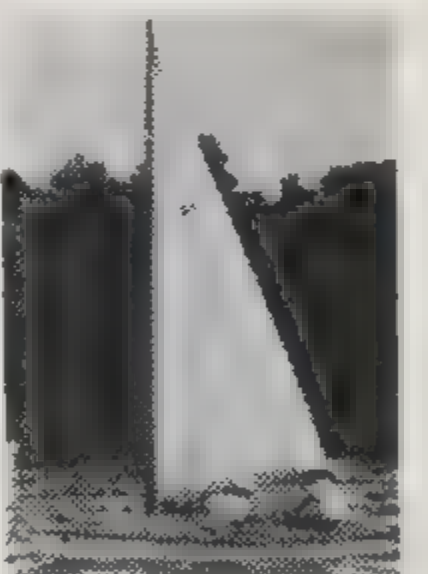
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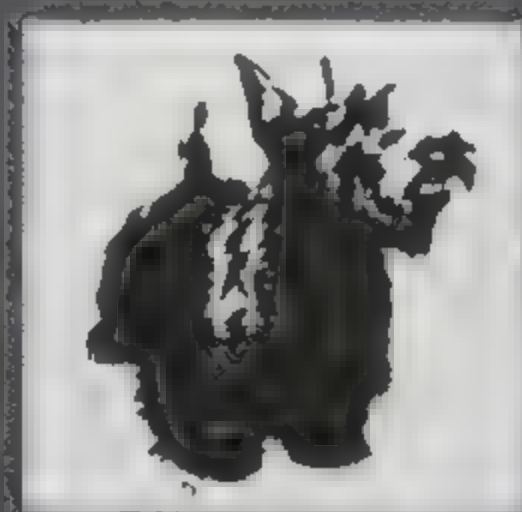
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COVER: Blue, blue, and blue. Three separate shades, making news together. The bright blue of the suit—tweed, cut longer in the jacket, patched with outside pockets. The dark blue of the coat—dyed nutria, a short overcoat. The pale blue of the scarf—paper taffeta. Then the white of a toreador's hat, by Sally Victor; the warm yellow of Kislav gloves, \$16; Best's. Jewelled asters by Cartier. The Hollander-dyed nutria coat; Maximilian. (Also, at Holt Renfrew, Ltd.) Swansdown suit of Forstmann wool, \$70; at Altman; Hutzler's; Wm. H. Block; Titene-Goeppinger; and at shops in other cities. see page 48. Lipstick: Guerlain's orchid-pink "Cattleya."



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AUGUST 1, 1950, CONTENTS

Fashions and Beauty

<i>Vogue's eye view of two new cloths-by-chemistry</i>	53
<i>Incoming fashions starring colour</i>	60-71
<i>The purple cast, fur-lined tweed</i>	61
<i>New reds, and more</i>	62-63
<i>New sealskin brown; bright details</i>	64-65
<i>Parma violet coat; mauve-cast costume</i>	66-67
<i>Grey with glitter</i>	68-69
<i>New coffee-brown: Sanka</i>	70-71
<i>Question: How long is a suit-jacket?</i>	72-73
<i>Mainbocher's "La Galerie"</i>	80-81
<i>Furriers' suits</i>	90-91
<i>Cut-shorter furs. Cut-out shoes</i>	92-93
<i>Short overcoats in fur. Shoes in two leathers</i>	94-95
<i>Vogue Designs for Dressmaking: plans for college</i>	96-98
<i>Narrow suits; furs to wear with them</i>	100-101
<i>Young fashions; the price a point</i>	102-116

People and Ideas

<i>Entertainers: bit parts</i>	24
<i>In Washington. Sketches by Feliks Topolski</i>	54-59
<i>The three "I's" of parenthood. By Frances Ilg, M.D.</i>	74
<i>Notes on Korea. By Mrs. Sanford Schwarz</i>	75
<i>Israel . . . the arts</i>	76-79
<i>Mrs. Winston Guest</i>	80
<i>Mrs. Philip Isles</i>	81
<i>Paris treasure house</i>	82-87
<i>In Scotland, for golf at St. Andrews</i>	88-89
<i>Reading and listening. By Allene Talmey</i>	99

Special Departments

<i>Discoveries in Beauty</i>	26
<i>Shop Hound</i>	28-30
<i>Vogue's School Directory</i>	37-45
<i>Vogue's Travelog</i>	48

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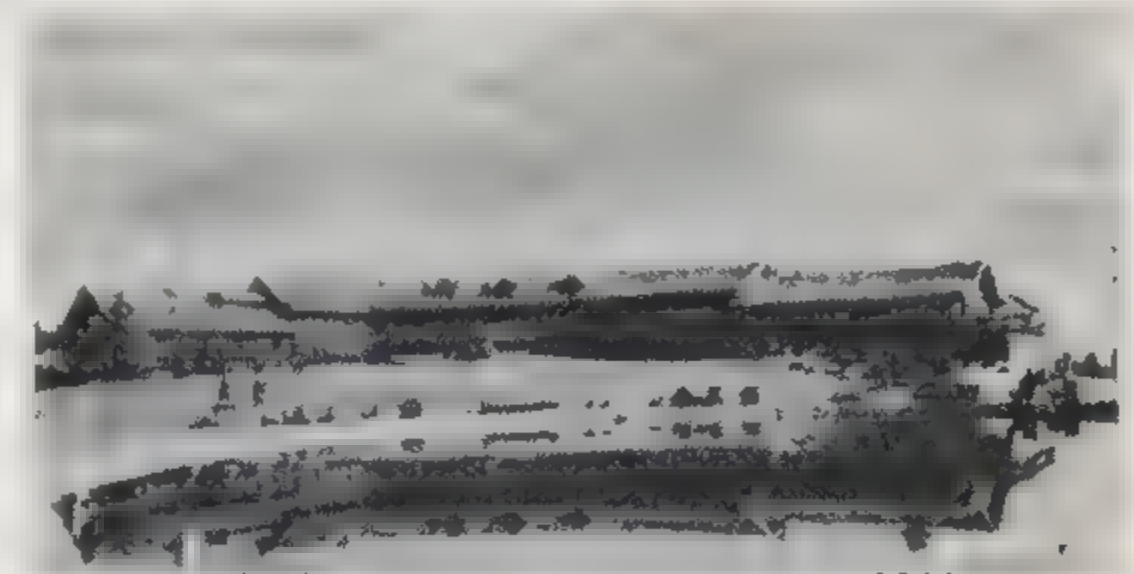
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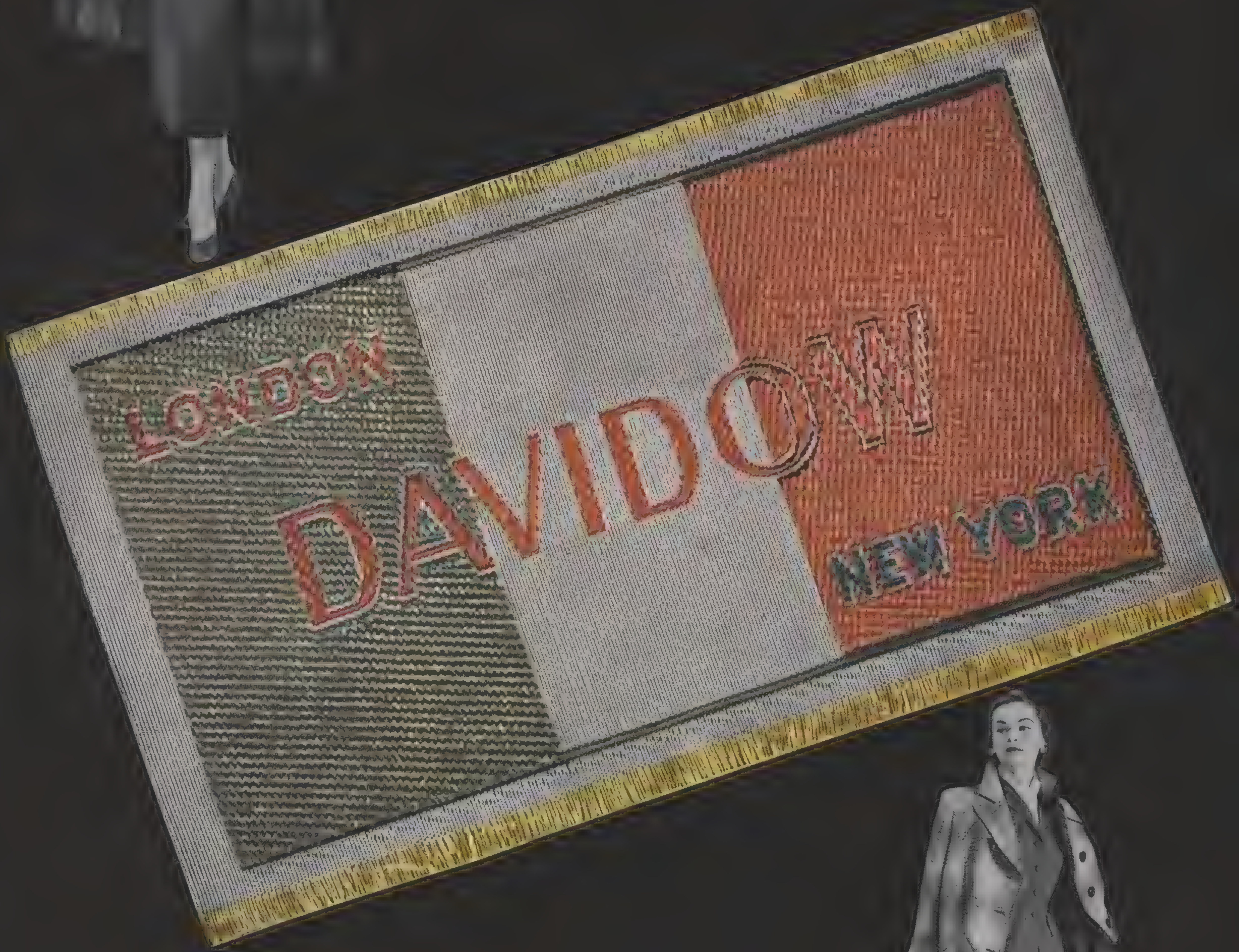
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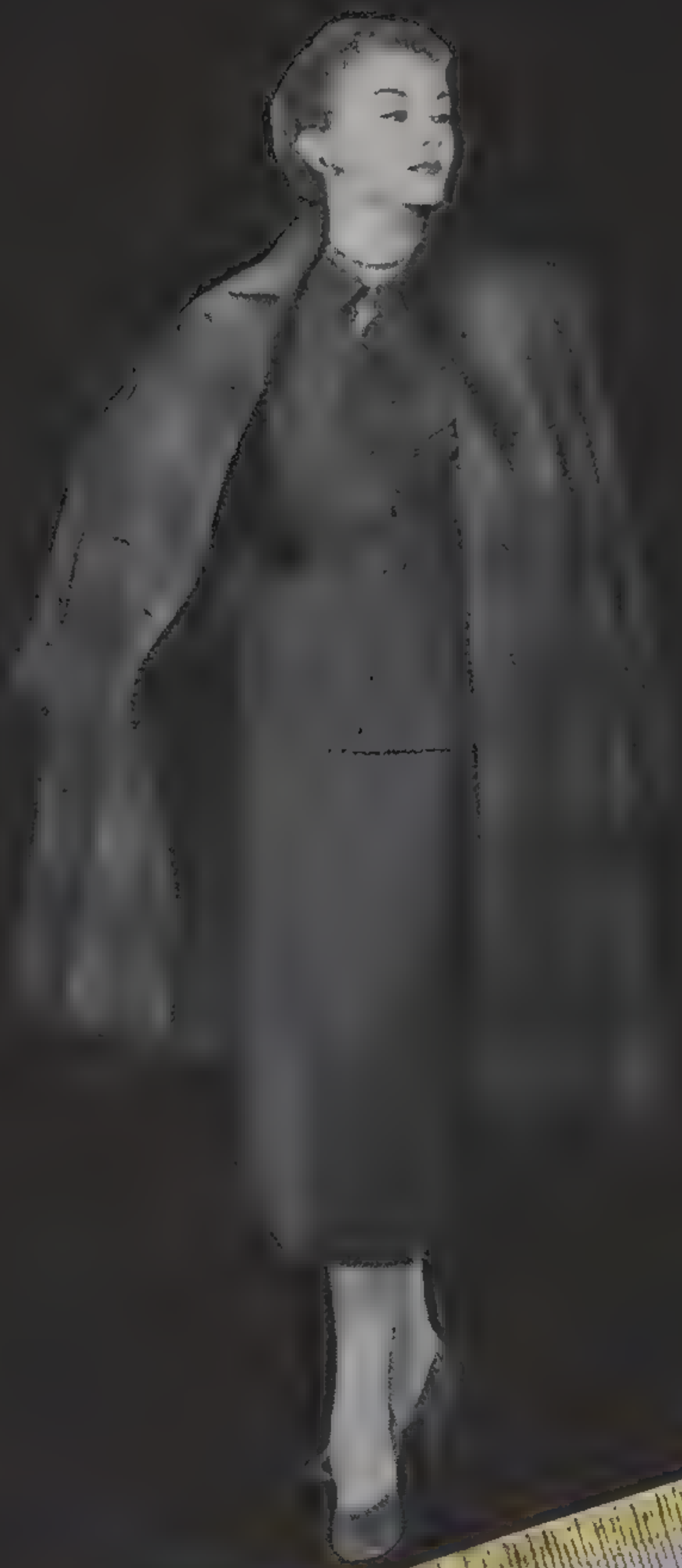
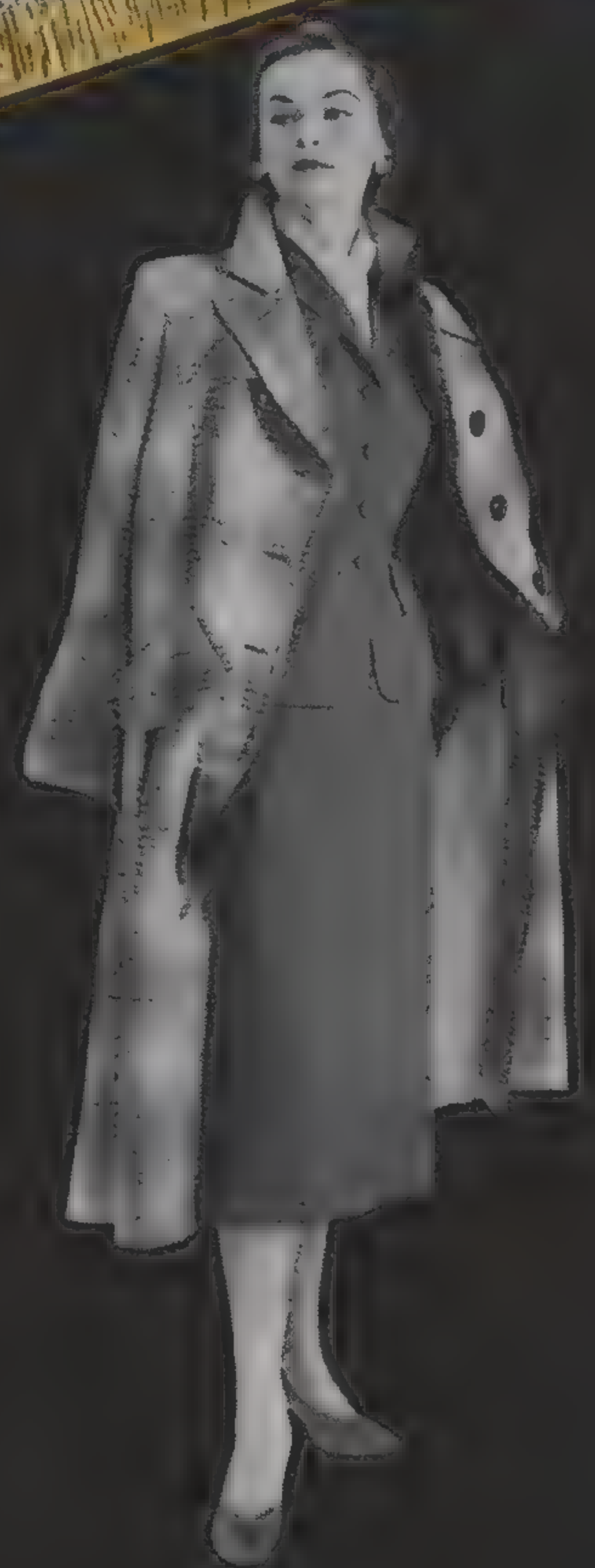
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woolens



HAT BY SALLY VICTOR

V O G U E ' S E Y E V I E W

O F T W O N E W

C L O T H S - B Y - C H E M I S T R Y

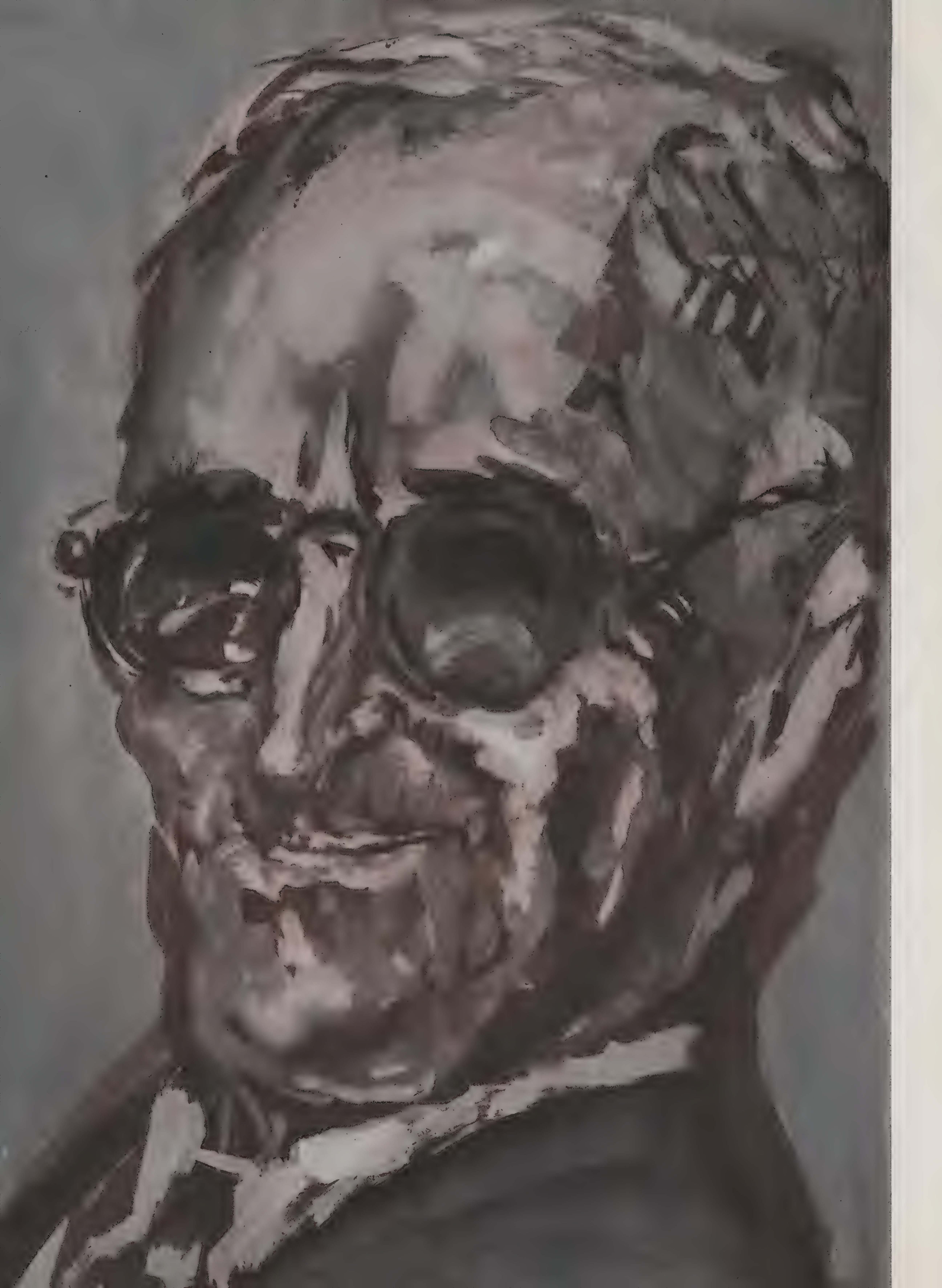
Two new cloths, both astounding products of chemical engineers' inventiveness, are coming out of the laboratories, are now being made up, in coats, and beginning to be delivered to shops across the country.

One of these new cloths, shown on this page in a shortcoat, looks very much like mouton, is a new construction of nylon, fleecy, deep-pile, almost weightless on the shoulders, and taking to colour as if it were born to dye. Spots wash off with soap and water.

The other cloth news: Milium, a metallic process, developed by Milliken research, and what it quite incredibly does is make any coating-fabric winter-worthy—warmer but not an ounce heavier—by slowing down loss of body-heat through radiation. Milium does not, however, seal or stiffen a fabric. A Milium-treated cloth keeps its original suppleness, its porousness, allows as much evaporation as before the treatment. We show it here in a basted rayon satin lining. The outside happens to be dark green; the inside looks as if it had been coated with a dull form of quick-silver or perhaps an impossibly thin aluminum. This metallic look is not necessitated by the Milium process but is used to signalize Milium's presence, and thus to distinguish such a lining from other linings. This is Milliken's way of telling you that a coat, even a cloud-light coat, with this silvery lining is warm enough for winter weather.

Shortcoat of new deep-pile nylon, \$120 at Lord & Taylor; Marshall Field.







SENATOR ROBERT A. TAFT,
SPEAKING IN THE SENATE.

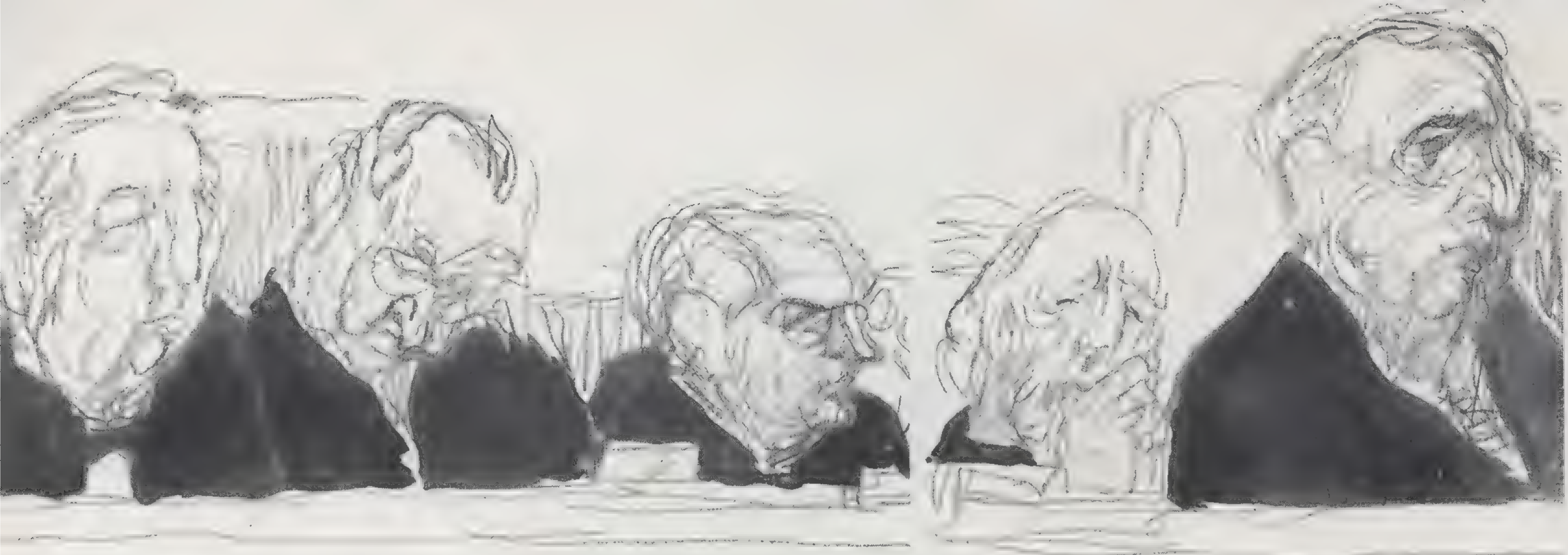
IN WASHINGTON

Sketched for Vogue by Feliks Topolski

The action of the United Nations and the United States, in Korea, changed the atmosphere of the rest of the world as well as that of Washington. It demonstrated, as Anne O'Hare McCormick wrote, "the will of a great nation to fulfill its moral commitment to the weak." And in Washington, instead of going home on vacation, the Senators and Representatives remained close to the centre of affairs; Washington's famous summer lassitude, its merry-go-round of cocktail parties on green lawns, where old gossip is touched with fresh mint, changed to a wintry excitement in Congress, Blair House, and the Department of Defense, with its spread of Army, Navy, and Air. The reporters, as in the first days after Pearl Harbor, scurry and wait; that first Sunday (when North Koreans invaded South Korea), the wives of reporters drove them hastily to Blair House, for the long wait during the President's conference with his advisors. The heartening crux is that the Korean action has brought together Americans of diverse opinions, linked them, as the United States acts as the U. N. Security Council's military arm.

About Topolski: BY ANDREW C. RITCHIE, DIRECTOR OF THE DEPARTMENT OF PAINTING AND SCULPTURE AT THE MUSEUM OF MODERN ART. Feliks Topolski began his career as a political cartoonist, and in many of his portrait studies, such as these Washington figures, there is a pungent element of caricature which gives bite to his characterizations. Technically, Topolski draws in the great tradition of Goya, Daumier, and Forain; he lacks the tragic power of the first two, but today he has perhaps no equal as a reportorial draughtsman and caricaturist—romantic, brilliant, spirited, witty. With a hand that approaches the speed of a camera shutter, he has poured out for some fifteen years a Rowlandson-like stream of drawings of soldiers and civilians in peace and war, all over the world. Recently he returned to his home in England from India, Japan, and the United States.

PRESIDENT HARRY S. TRUMAN



JUSTICES: THOMAS C. CLARK

ROBERT H. JACKSON

FELIX FRANKFURTER

HUGO L. BLACK

FRED M. VINSON,

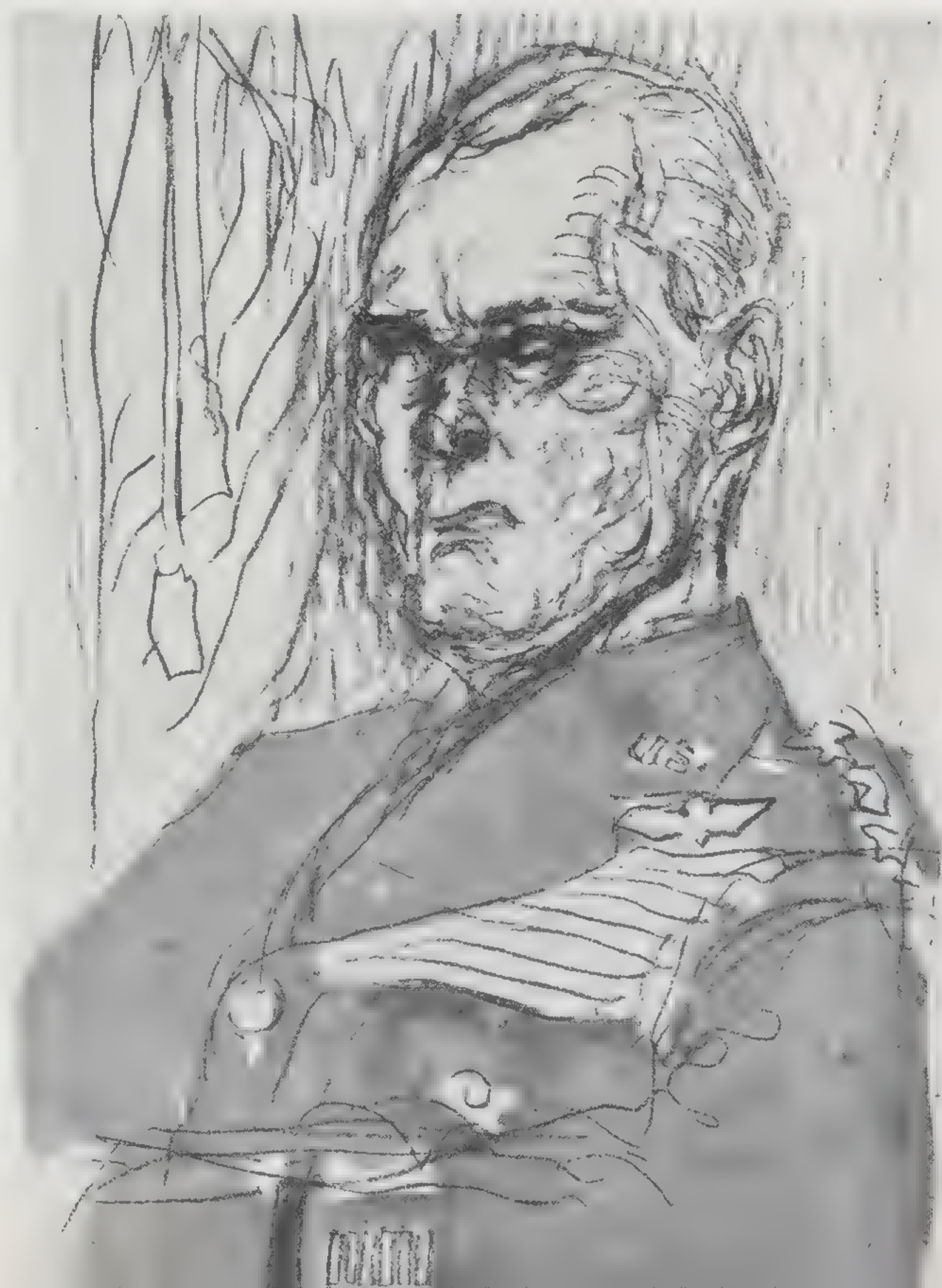
THE CHIEF JUSTICE

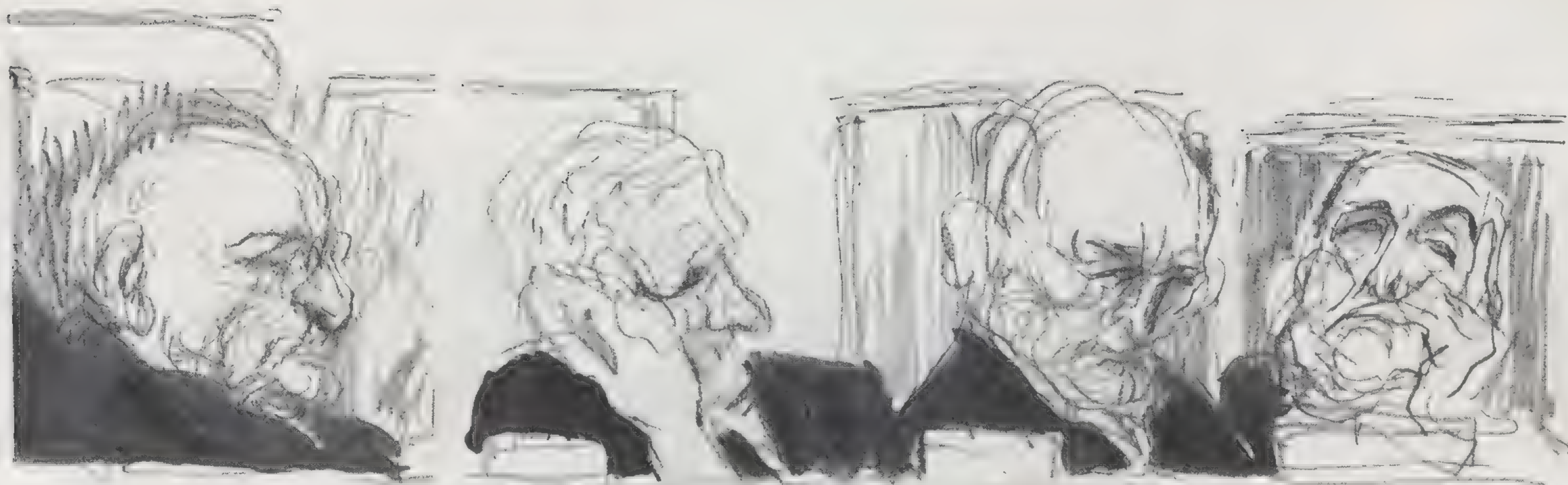
THE SUPREME COURT IN SESSION



THOMAS K. FINLETTER,
SECRETARY OF THE AIR FORCE

GENERAL HOYT S. VANDENBERG,
CHIEF OF STAFF, U. S. AIR FORCE





Feliks Topolski

STANLEY F. REED

HAROLD H. BURTON

WILLIAM O. DOUGLAS

SHERMAN MINTON

IN WASHINGTON *continued*

THE NINE JUSTICES of the Supreme Court sit three Mondays a month for most of the year at precisely noon in their marble hall with its darkly noble crimson hangings, striped dramatically with white marble columns, to hand down their Opinions. AIR SECRETARY FINLETTER, who in 1947 was chairman of the five-man committee which drafted the national air policy, was consultant during the San Francisco organization of the United Nations, and until his appointment to the Cabinet was Chief of the Economic Cooperation Administration mission to the United Kingdom. Always worried-looking, intense, fifty-seven-year-old Thomas Finletter, the son and grandson of judges, has had a notable career as a lawyer, is famous as an administrator. GENERAL VANDENBERG, one of the young Air Force generals during World War II, is a handsome man of great tact, who has been especially effective in dealing with Congress on air policy, has travelled constantly through the country, explaining that policy. (When the General is exhausted, he shuts himself in at home for a day to read a batch of Westerns.) THE LAST OF THE VETERANS of World War II are leaving the enormous wards of red-bricked, green-lawned Walter Reed Hospital for Veterans Administration Hospitals—the men who remember most, with the least distraction, the days of the past war.

WORLD WAR II VETERANS AT WALTER REED HOSPITAL



DR. MORDECAI JOHNSON,
PRESIDENT OF
HOWARD UNIVERSITY.



ANTHONY J. D. BIDDLE, JUNIOR,
A FORMER AMBASSADOR.

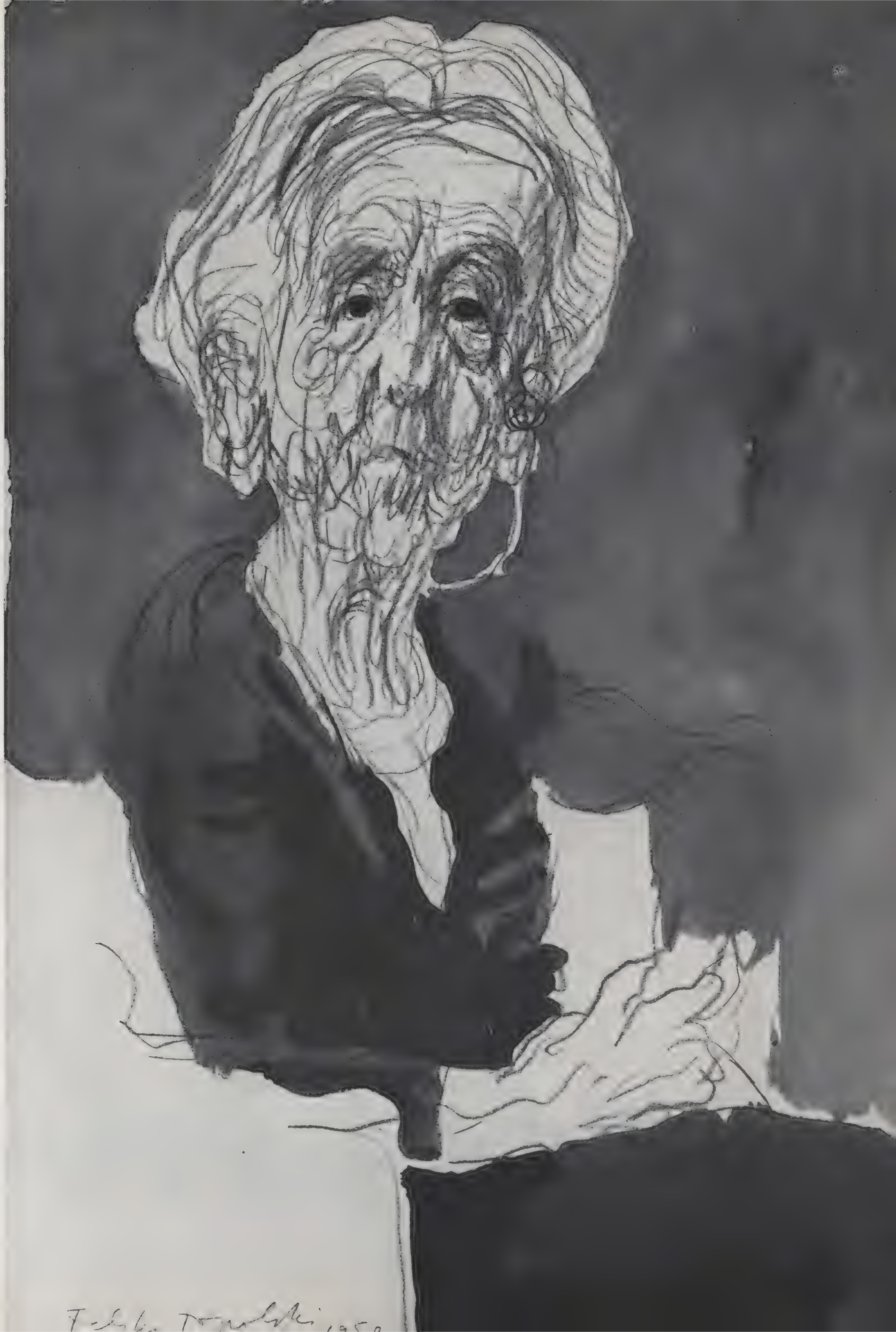
IN WASHINGTON

COLONEL BIDDLE, one of the most elegant men in Washington, our wartime ambassador to seven governments-in-exile in London, works at the Pentagon Building, is now Army liaison; his special duties are with the foreign military.

DR. JOHNSON, now sixty years old, has been the head for twenty-four years of Howard, the great Washington institution, and the only university in the country under the rule of Congress. A magnificent orator, Dr. Johnson has been a powerful influence in many fields, part of which began when he delivered a notable address from his heart: "The Faith of the American Negro" at Harvard University in 1922.

EDITH HAMILTON, at eighty-one, is still sought out by international scholars. It was only after her retirement as headmistress of Bryn Mawr School that she began her second career, writing. Since then, starting at sixty, she has written *The Greek Way*, *The Roman Way*, *Witness to the Truth*, and *Spokesmen for God*. A witty woman, Edith Hamilton has the wisdom of the ages unlocked and easily at hand.

EDITH HAMILTON, NOTABLE
SCHOLAR OF GREEK, ROMAN,
AND BIBLICAL THOUGHT



Felicia Tomalinski 1950

Nor in years has there been so much colour in fashion—or so much colour per costume. For the first time, all-black for all-day is the exception; black is often now the difference between day and night.

For instance. The coat-that-goes-with-everything might be cocoa-coloured or Parma violet. The suit that must be dark can also be news: Oxford grey, or the next strong conservative, Oxford brown. The town coat could be green tweed with flecks of turquoise (the hat, in this case, turquoise too). The fur is *often* now in a non-furry shade—a strain of navy blue, of deep purple, cocoa, or a misty mauve you'd never find in a zoologist's report. The shoe, perfectly classic in grey or red.

The whole costume might be blue with blazing blue jewels. Might involve red in all its radiations from tangerine to oxblood. Might be drawn into the important new magnetic field of Parma violet, with mulberry, pure purple, wine. It might star grey-in-a-blaze—an Oxford grey suit with rhinestones and dazzling white hat, white gloves.

Perhaps because they take dyes so seriously, the "deep" fabrics are bound to have meteoric careers this year. There is velvet in many reds, many ways. (The red velvet afternoon suit we encouraged at this time a year ago will be confirmed as an early evening star this year.) There are velvet collars, cuffs, hats. Hatter's plush hats (some, glazed like your husband's opera hat). There are coats of long-haired wools—"doormat" fleeces, "ostrich" fleeces; tweeds in town, their depths enriched by colour, colour. One of the most startling uses of these deep, outdoor fabrics is in the evening. Over (for instance) a delicate ivory satin short evening dress a coat of natural camel's hair lined with ivory satin.

There is, even with all this colour, a certain reticence that is necessary. With electric blue, the "control" is inevitably some black. With many greys, browns, blues, there is, this autumn, white. With red tones, you might wear several shades of brown, from beige to almost black. One strong new rule is to wear complementary colours rather than contrasting ones. Another rule, to wear one colour, shaded up and down. (Your colour-choice may be fundamentally single-minded, but there will be little running-around-with-a-sample this year.)

And so—while there's still time to think about it all you might begin to sketch a plan for a new season's wardrobe, based, as is the news, primarily upon colour. We're here to show you some of the new ways.

INCOMING FASHIONS STARRING COLOUR

THE PURPLE CAST

Opposite page: One star is purple and all its radiation from Malaga to pink. The new facts: the short cut of the coat, the outspoken tweed, the purple-dyed moleskin lining, and a whole manner of *easy* elegance, marked by a slouchy hat, a twist of violet scarf. This tweed best above plum, navy blue, or black; this cut calling for a narrow dress, a slim hipline. Coat, about \$235; twill scarf, of pure silk, \$3; Bergdorf Goodman. Coat, also Jordan Marsh; Carson Pirie Scott. *Inset:* Companion possibilities: pink tourmaline, gold, and diamond heart, by Verdura; Beautydoe gloves, Altman; Stroock wool-and-rabbit's-hair tweed.





NEW JEWEL: NEW RED

Two jewels set firmly into autumn fashion. The ruby-red of a velvet of DuPont rayon with enough body for a *robe de style*. The new idea of the *wrap-around* ring, wound here of gold, diamonds, an emerald: Cartier.

THE JEWEL SHOE WITH BLACK

Not just that it is red, but that it is *this* red, and secured by gold—is the news of a naked velvet shoe, the news of an after-dark costume otherwise black and severe. Evins shoe, to-order at I. Miller. The stockings, reinforced only at the toe, are Kayser's Fashilon. Black silk taffeta dress (the neckline, bare). By Adele Simpson, \$95; at Saks Fifth; Garfinckel's; Harzfeld's.



BLUE SHARPENED BY BLACK

Together: blue and black. Suit of worsted wool with silk surah blouse. By Jo Copeland, \$250; Bonwit Teller. Hatter's plush bowler, John Fredericks.

STARRING COLOUR *cont'd*

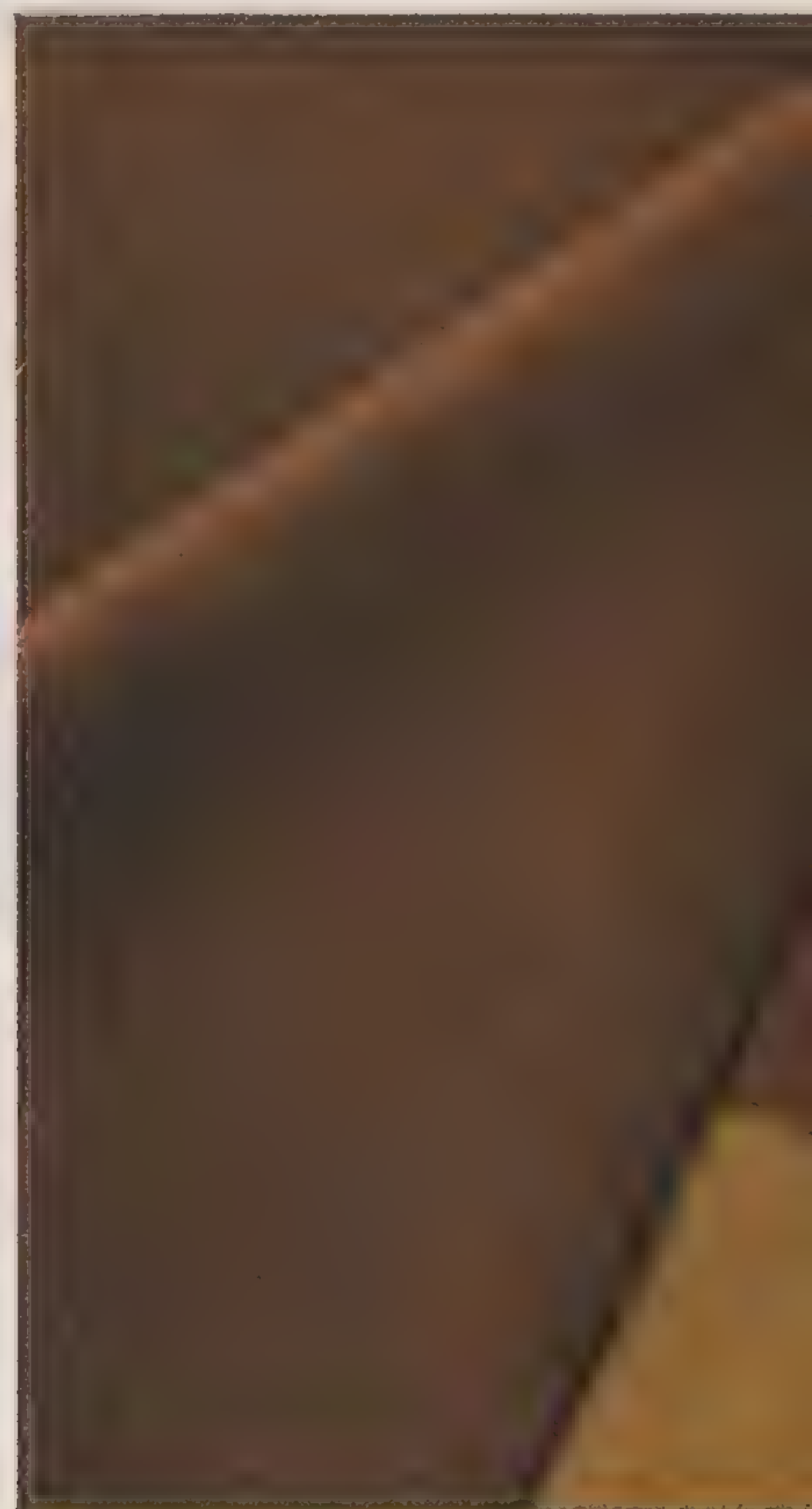
RUBIES AND...

The ruby dyes of the cloth and shades of brown plot a new course in the wearing of colour. The suit is of Pacific worsted gabardine; the collar is a velvet petal, shaped to fold up, over, down. By Harry Frechtel, about \$100. From Lord & Taylor; Hudson's; I. Magnin; Neiman-Marcus; and shops listed on page 136. Scarf of natural marten, at Ritter Bros. Glazed plush bicorné by Lilly Daché. Jewels by Verdura. The lip-colour, Prince Matchabelli's "Bango Bright."





1. WINE
EVERY DAY



3. BEIGE-BROWN TWEED

STARRING COLOUR *continued*

4. NEW BROWN SEALSKIN



2. APRICOT FOR
DINNER-RED



5. FOR TAUPE, BLACK:
BRIGHT DETAIL



6. REVERSIBLE, GOLD AND RUST

7. OXFORD-BROWN FLANNEL

1. Wine-red, congenial with other reds, with grey, navy blue, most browns. Shoe by Newton Elkin in Heyl kidskin, \$22; Berkshire "Taupe Blend" nylon stockings; Lord & Taylor.
2. Apricot opera pump, newest light note with a dinner dress of red—or taupe, grey, darkest brown. . . . Shoe by Newton Elkin in Crompton velvet, \$22; with this apricot, nylon stockings by Hanes in "Beauty Beige"; Lord & Taylor.
3. Beige-brown tweed, wafer-thin Botany wool.
4. New brown, a darker "Matara": a wrappy, hem-long coat of Alaska sealskin with a steep slope of collar. By Fredrica; at Bonwit Teller.
5. For taupe and black together: a bright detail, here, a blazing yellow taffeta scarf. The box jacket, checked Stroock wool; the short-sleeved dress, thin black wool. Dress and jacket by Larry Aldrich, \$110; gold-plated hoop earrings, by Monet; Henri Bendel's "Dawn" lipstick; all, Henri Bendel. The dress and jacket, also at I. Magnin; Frost Bros.; and shops on page 136.
6. Background sample: reversible coating, one side gold, one rust, in Anglo wool; McCutcheon's. "Cream Chamois" and "Cinnabar" gloves, by Superb, in glacé kidskin; Bergdorf Goodman.
7. Oxford-brown flannel, Worumbo wool suiting.





1. PARMA VIOLET. ALTERNATE TO RED



2. MAUVE-CAST: FUR: VELVETEEN

BALKIN



4. PURPLE, ICED



5. DARK RED, DAILY

3. GREYS IN THE MAUVE ORBIT



6. NEW RED...NEW LAST

STARRING COLOUR *continued*

1. Parma violet, new strong-colour, in a coat to wear as you would a red one, boldly and often—a loose, hem-length coat with pushed-up sleeves tapered closely. By Lo Balbo, in Forstmann wool, \$135; glacé kid gloves by Superb; all, Bergdorf Goodman.

2. Mauve-cast costume: mauve-beige at its newest in fur, the jacket of broadtail-processed lambskin, dyed; deeper, the slim worldly jumper dress, lighted by quartz pins, one amethyst, the other mauve-pink—cue for hat and gloves. Dress, of Crompton velveteen, \$40; pins, \$18 plus tax, each; all by B. H. Wragge. Flowered toreador hat, by Mme. Andrée, to order. Suède gloves, doeskin-finished, by André David, \$18. Dress, accessories; Bonwit Teller. Jacket; Jay Thorpe. Jacket and dress; Vandervoort's. Dress, also L. S. Ayres. Lipstick, Estée Lauder's "Duchess Pink."

3. Greys to keep in mind for (especially) late-day mauves: silk satin opera pumps with news in the big rhinestone buckles, in the

shape and the hand-carving of the heels. By Herbert Levine, \$25. Nylon stockings in "Market Street Grey," by Mary Grey. Shoes and stockings at Bonwit Teller. Shoes, also Neiman-Marcus.

4. Purple beads, baroque, translucent, iced with rhinestones and pseudo pearls. Shown almost actual size. \$10 plus tax; Saks Fifth. Close to misty purple; the sample of Worumbo mohair-and-wool.

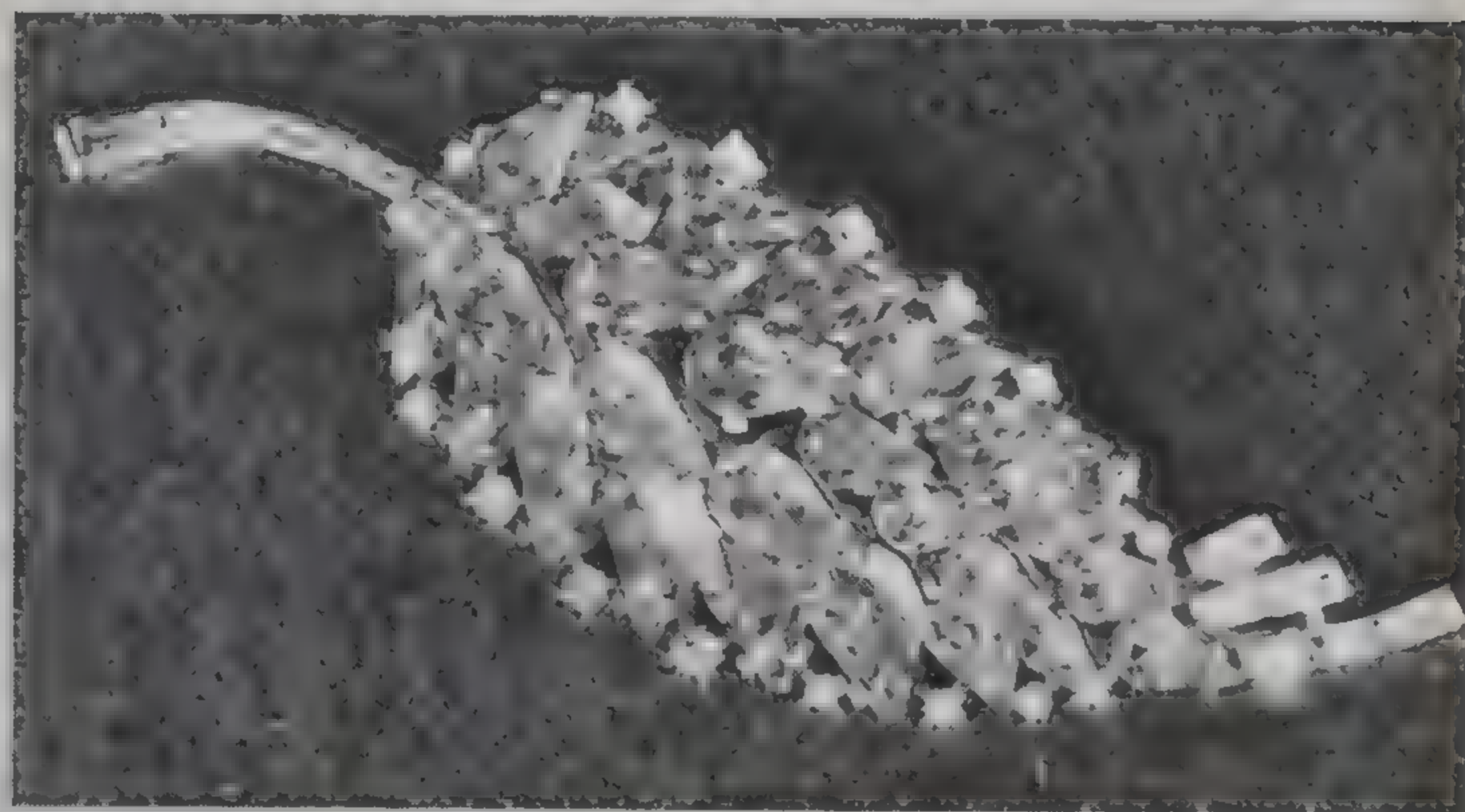
5. Dark red calfskin bag, to carry with other reds, with plum, navy blue, black—and certainly with such a deep brown as the sample of cloth behind it, a wool suiting by Botany. The double-handled tailored bag, by Josef, \$25 plus tax, at Lord & Taylor.

6. A new red, a lively red, in a new shoe construction, the sole leather continued, curved up, in an extra delicate shell. Shoes by Evins, in suède with kidskin, \$30, at I. Miller; I. Magnin. Companion colours to red-and-black shoes: the customary black, and, *this* season, the dark grey shown here in Juilliard fleece.



STARRING COLOUR *continued*

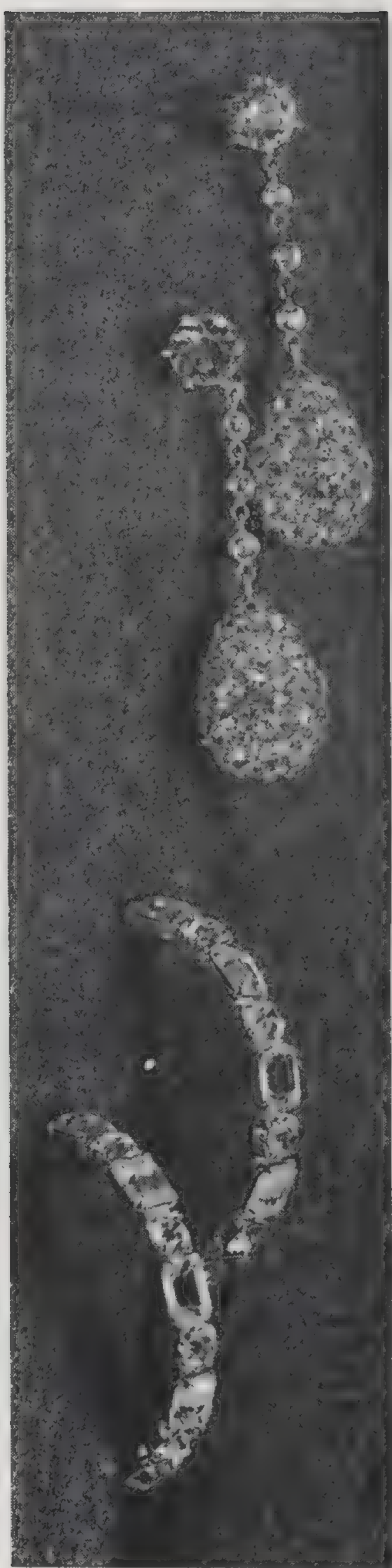
GREY WITH GLITTER



Grey, that strong conservative, takes on new brilliance: clear-stone earrings, or a sparkly clump of a pin; plus, sometimes, a pair of colours, one blazing and one mild. *Left:* Natural grey Russian broadtail, news as a Norfolk jacket. Shown as a suit-jacket to a grey flannel skirt. Alternate life: as a shortcoat over a dress. Either way, you might light it with a white fire of jewels, with a small red hat, a scarf as pale as sweet butter. Jacket, Ritter Bros. Geranium chéchia, Mr. John. Diamond earrings, Cartier. Skirt material (samples on both pages), Juilliard worsted; Altman. Jacket, also Gimbels, Phila. *Above:* Actual size, rhinestone leaf by Trifari; Altman.



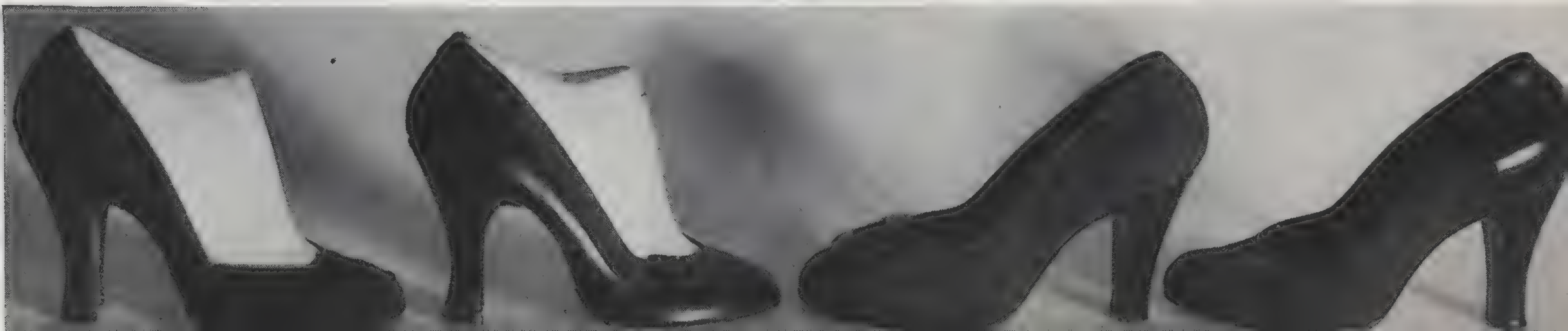
RAWLINGS



Above: A double-rôle grey that could be an every-day grey, with glitter a part of it, glitter added. The grey, flannel, cut with the easy straightness of an old-fashioned nightgown. Belted in, concisely, as shown, it's a dress; minus the belt, and perhaps with the little collar standing up, it's a coat. The glitter part: big rhinestone solitaires to button from neck to hem. Glitter added: earrings, bracelet, and ball necklace of rhinestones. Added, too: a silver fox scarf, white gloves. Coat-dress, by B. H. Wragge, in Hockanum worsted flannel, about \$45; Bonwit Teller. The glittering necklace, at Saks Fifth Avenue. The coat-dress, also at Frederick & Nelson.

Left: Shown actual size, big new rhinestone earrings, glitter taking two fashionable shapes. The tear-drop pendants, \$15 plus tax; Bonwit Teller. Hoops, by Kramer, \$10 plus tax; Saks Fifth.

Below: As fresh a linking as grey-with-glitter—and to wear with it: shoes designed in grey suède with black patent leather or polished black calfskin. All these two-colour, two-leather shoes by Julianelli. About \$24 a pair at Lord & Taylor; Ransohoffs; Harzfeld's; Famous-Barr.





STARRING COLOUR *continued*

NEW COFFEE BROWN: SANKA

Out of the range of deep-dyed colours in the news—is one named specifically for Sanka Coffee. It is a brown you might choose for a handbag, a belt, shoes—or for a single-colour costume. It's the sort of full-strength colour so very amenable to velvet; to the sort of dress which must be dark, but need not be black. A dress like this, with a halter crossed high at the throat, with a back dipped low in a curve. Over it can be slipped a jacket which is nothing but a pair of sleeves and a back—to cover you but not the dress; for cocktails, or for hithering to, and thithering from, dinner. Claire McCardell design, about \$70, in Crompton rayon velvet; opera pump by Mademoiselle, of Evans kidskin, \$15; both, Lord & Taylor. Suède bag, by Josef, \$19 plus tax, at Best's. The dress, also at Wanamaker's Phila.; Himelhoch's; Frost Bros.

Daynes



Checked in the brown of Sanka, this tweed greatcoat, for the first day in town with a bite in the air, and for the last drive out into the country before the house is closed for the season. *At the right:* the dark crêpe dress, newer *not* black, to wear now and all through the winter under fur. Velvet binds the collar, the cuffs—makes the little hat to wear with it. This hat (and the sleek beaver felt at the right) by Sally Victor. The Philip Mangone coat, *left*, of Forstmann wool, with a velvet scarf, \$195; Altman. Dress, by International, of Bur-Mil rayon crêpe, \$30; Ingber bag of Crompton velvet, \$11 plus tax; both, Peck & Peck. Suede shoe, below, by Newton Elkin, \$22 at Lord & Taylor. Coat, also Hutzler's. Dress, also J. W. Robinson.



QUESTION: HOW LONG IS A SUIT-JACKET? TWO ANSWERS:

On these pages. A short answer, one of the shortest, made by the box jacket; another, one of the longest, by the fitted jacket. Between these lengths, even beyond them, others equally correct. *Below:* City-country travel suit of nailhead worsted in glowing rust-colour and black. Here, with a hat of toffee velveteen, brown glacé kidskin gloves, a belt of polished brown leather. Suit, by Lilli Ann, \$75; Aris gloves; both Saks 34th Street. The suit, also at Carson Pirie Scott; The May Co., L. A. *Opposite:* News in the cloths: worsted flannel and worsted jersey woven and colour-matched, by Miron, in the very same tone—Oxford grey. News in the cut: the narrowness, the precision, of the brief box jacket, bordered by braid. Flannel suit, jersey blouse, by Zweig Talmack, \$70; broadtail hat, by Tatiana du Plessix, to order; glacé kidskin gloves, by Landel; simulated pearls, called "sculptured," by Imperial; all, Saks Fifth Ave. Suit, also L. S. Ayres; Famous-Barr; Neiman-Marcus; Best's Apparel.





THE THREE "I'S" OF PARENTHOOD

Three imperative parental qualities—
by the acting director of the Gesell Institute,

FRANCES ILG, M.D.

PARENTS now want to be informed about what to expect of their child at different ages. Knowing what to expect gives an easier rapport with their child, provides a new frame of reference. Rather than restricting the parental view and actions, this knowledge gives a wider perspective, a greater chance to enjoy the child. Parents then listen better, they look with seeing eyes, and they act with truer naturalness and more often with success.

Let us take a glimpse of certain ages so that we may relatively know what to expect. I shall use age more as a convenience, a yardstick, rather than as an absolute. As we know more about the basic mechanism of growth we shall realize that one child will react to an age in one direction; another different type of child will react to the same age even in an opposite direction. This is especially true of any transition age.

The 21-months stage

Transition ages always have the potential either of wide extremes within the individual or within a group of individuals of the same age. A child of twenty-one months bears this out. The child who freezes into immobile silence and staring as he enters a strange room has changed considerably from his bumbling, headlong, into-everything eighteen-month-old ways. Now he is on the brink of many new awarenesses; of his parents and what each one means to him; of the house in which he lives and the space he moves around in; of himself and his name; of his recent past, which he recalls only by the reminding happenings of his present. He knows that certain objects have a special place, and he is forever replacing them as he reiterates "put it back." He is at times so overwhelmed by the place for things that he may not be able to play with his own playthings other than to replace them. Release, letting go of an idea, a place, or a person is his greatest difficulty.

This is the age when sleeping difficulties begin. Have you ever heard a child of this age call back his mother after he has been tucked into bed—first for a drink, then to be toileted, then for a handkerchief, and finally for a kiss? Those are exasperating times which may get out of hand and precipitate an explosion. Understanding why the child is making so many demands helps the parent to view the situation a little more humorously, even to secretly admire the mental agility of his offspring and to know that a moment

of firmness does arise which finally helps the child to let go.

Have you ever moved to a new home with a child of this age? Then woe is your lot until the child has grown into the greater spatial and time flexibility of the two-year-old. Though the child has his mother, his father, and all his possessions—these are not enough. He may have lost his dawning sense of self by being taken out of his familiar surroundings.

These are the times when the three I's are needed by parents—Intelligence, Imagination, and Ingenuity, as a wise author once wrote. It was a "three I's" mother who took her small daughter back to the empty apartment from which they had moved. The child went through all the empty rooms, undoubtedly recognizing them in part, but they were changed now. Finally she gave one big sigh, stretched her hand out to her mother and said "ready, go home now." She had released her past which no longer had meaning to her.

This is all within what we call an inwardizing process. The child draws things, as it were, into himself and can not let go. Some children have this side of twenty-one months to an extreme. Other children have the opposite side to an extreme, the side that is thrusting outward more like an eighteen-month-old baby; that side gets the child into situations and conflicts with people without his being aware of what is happening.

For such a boy, windows need to be made safe, for he loves to climb up on window sills and may fall out. And oh how he loves to tear his bed apart, throwing out everything onto the floor, even his mattress if he is strong enough to heave it. When he meets another child, especially a girl, he either squeezes her around the neck until he almost chokes her or he conks her on the head with a block. Some boys of this type have received the distinction temporarily of being expelled from nursery school at this tender age. Most children fortunately neither go to one extreme or the other, but include both sides in their make-up.

The seven-year-old stage

Another age which is similar to twenty-one months of age is the seven-year-old. Seven is often a favoured age especially since the child is in such contrast to his six-year-old self when he seemed to be perpetually in conflict with himself, his mother and his friends. His mother often speaks of him as quieting down, and indeed he is. He is even withdrawing. Seven is an absorbing, a (Continued on page 135)

NOTES ON KOREA

By the wife of the former Deputy Principal Secretary
for the United Nations Commission on Korea,

MRS. SANFORD SCHWARZ

FROM the terrace of our house, we looked out on Namsan, the mountain across which marches the mouldering old city wall of Seoul. At the four points of the compass used to stand the gates of the city. Now there remained only the Great East Gate and the Great South Gate with their massive curved roofs and their huge granite blocks covered with ivy and overgrown with wild flowers. Set into the old city wall in the latter half of the fourteenth century, for years past their upper stories had been vantage points of observation and defense. In Seoul we climbed the incredibly steep stone steps of these gates and as we looked out from the towers, the peace of the villages contrasted sharply with the racket of target practice in the distance and the rumble of trucks and jeeps. Sentries no longer manned the city walls, instead they guarded the radio installations.

Up and down the broad road on which we lived, the army of South Korea drilled and marched and sang. Civilians, too, were being trained as part of the Republic's defense force. We usually heard their voices in a lusty, stirring march in the early cold hours of the morning; scantily dressed workers or students doing their stint in preparation for the day when the enemy would strike. In the broader daylight hours armoured cars, jeeps, motorized vehicles equipped with radio sets thundered past, manned by impressive young men sitting erect at their posts. One day as the cavalcade sped by, we saw a young officer standing in the middle of the humming traffic gesturing and shouting to the soldiers in the speeding machines to cross their arms in front of their chests in starched fashion.

Uniforms and the prospect of manœuvres put a crisp bravado in steps normally slow and shuffling. There were lots of banners in the country and trucks and cars of every description, filled with patriotic young students who would stand for hours waving their colours and petitions. An assortment of dozens of vehicles moved along Shin Dan Dong the day that the assassinated Kim Koo (then one of the country's three leading political figures) was to be buried, hundreds more on Constitution Day . . . and again and again for parade and propaganda when there were rumours of breaches at the 38th parallel, the dividing line between Communist-held North Korea and South Korea.

Seoul itself is a mixture of Japanese architectural inven-

tion, Korean mud huts, brick, plaster and timber houses, broad streets off which run busy roads so narrow that the shopkeepers can almost shake hands with their opposites while they warm their backs, each at his own charcoal brazier. Occasionally one sees a patch of green and a fountain where several streets converge. Except for the public parks and palace grounds, green lawns are uncommon to the Korean householder. The foreign colony scattered throughout the capital could afford the luxury of grass, flowers, and landscaped gardens. The Korean, on the other hand, uses the grounds around his home to plant cabbages, radishes, red peppers and melons. He stacks the fuel that will warm his home and cook his food in his front yard along the street wall and, along the sides and back of his house, he sets the rows of clay crocks used to hold the *kimche* or national pickle.

Swinging is a national sport like golf or tennis: we saw young women in gaily coloured *chima* and *chogaree*, skirt and blouse, poised on the forty-foot trapeze-like swings. Inside shops or through open doors, the men crouch in the deep-knee bending position to play Korean checkers or chess.

Modern stone bank buildings, where clerks still use the abacus instead of an International Business Machine, stand out in striking contrast to the modest living places of the people. Through the crowded streets of Seoul, the leading city of South Korea, roll motorized military equipment, rickshaws and oxcarts laden with dried herring and long-stemmed garlic. The newest in American-made cars dash smoothly by old models converted into strange, elongated buses, narrow and low in front, but wide and high in the rear, all filled and bulging.

In this country where almost everyone has five, six, or seven children, one rarely sees a child punished, hears him scolded or abused. The western mother, guided as she is by psychiatrists and modern methods of education, would look about in Korea with special interest. From the day that the new infant can be tied to his mother's back, he is always in the closest possible contact with the person he needs most. To nurse her baby, the mother simply shifts the infant from the back to the front. Satisfied and sleepy, the baby is gently readjusted to the most favoured position on the back of the mother, who then goes about her chores. If necessary, she squats at the (Continued on page 133)



Haifa, fanning out below the slopes of Mt. Carmel, is rich in Mediterranean seaport flavour, the only deepwater port in Israel.

ISRAEL... THE ARTS



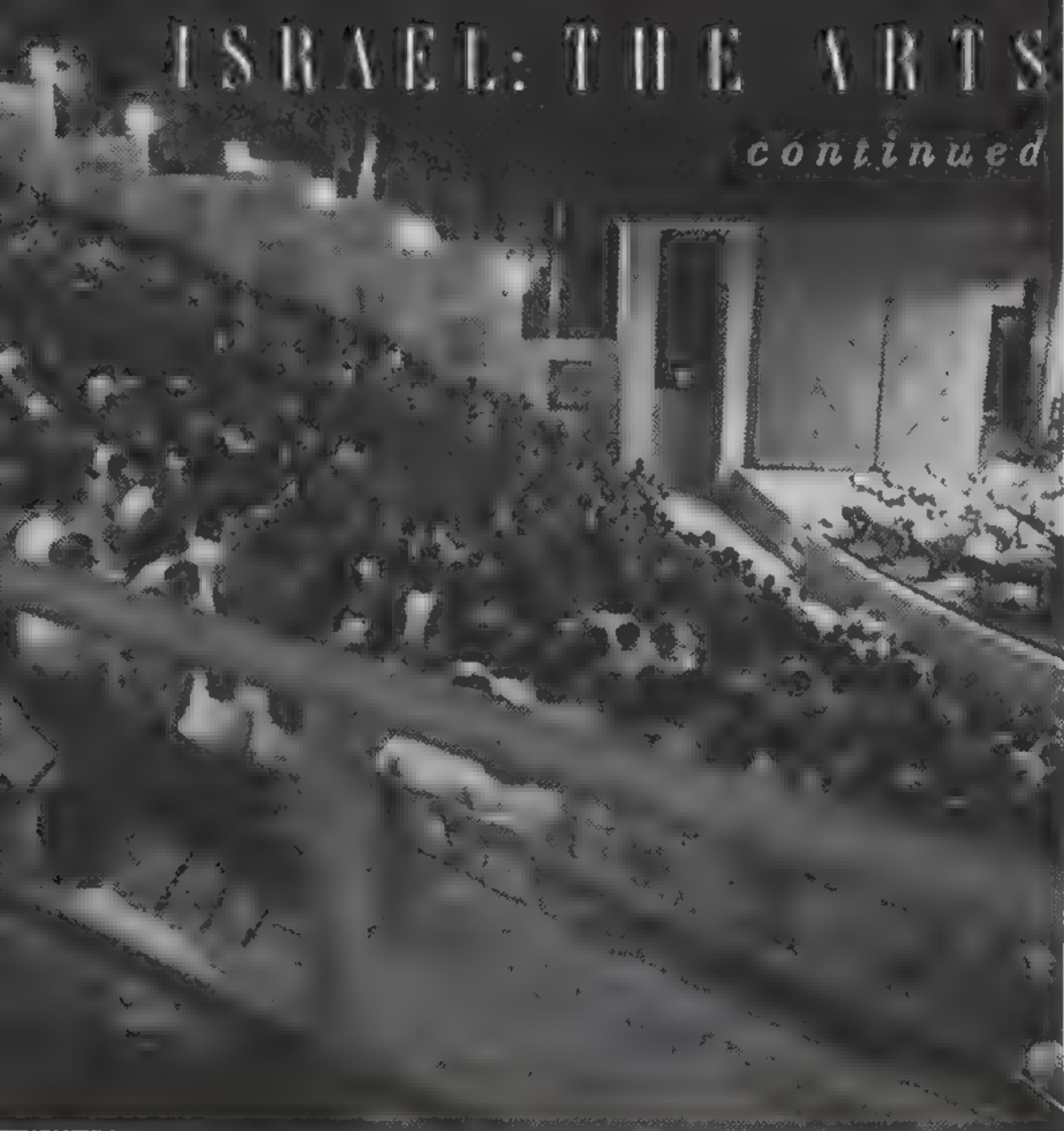
HORST

The Habimah Company, world famous for its ritualistic movement, heavy make-up, and violent emotion; here in *A Midsummer Night's Dream*.

The arts are Israel's escape from the realities of shoestring existence. In this country, which often looks like the flats of New Jersey, rimmed with the craggy hills of Arizona, companies of musicians, actors, and ballet dancers circle the towns and the cooperative farms showing to these intense people a wide window on the arts. Israel has a major symphony orchestra, an opera company, four art museums, five repertory theatre companies and two ballet groups. Books, magazines, newspapers, unlike food, are unrationed, are everywhere. To the Israelis, the arts are a release from the demands of pioneering; a release second only to their joy of this new land, where every Jew has the promise of becoming a citizen from the day he lands and announces the intention of remaining there.

ISRAEL: THE ARTS

continued



The Israel Philharmonic Orchestra plays all over the country, led by many of the great conductors. Next winter, Serge Koussevitsky and Leonard Bernstein will conduct the orchestra on its ten-week U. S. tour.



Rina Nikova's ballet company is small and sparse, its best work based on such Hebrew folklore as Yemenite dances and the Bak-karan dance (above), with its slow, wheeling movements accented by a tambourine.



The Chamber Theatre Players, a modern, experimental group—mostly of young actors. Above, rehearsal of *Born Yesterday*, one of many Broadway shows which they play in Hebrew. Another success, *Dear Ruth*.



Diamond cutting, an important Israel industry, is a highly specialized craft; the Yemenite cutter (above) worked two years to learn faceting. Cutters wear aprons fastened to work tables, pay for lost stones.



Hanna Rovina, the great actress of the Habima company (photographed here with her daughter), plays the tragic rôles. Using her body with the restraint of a classic dancer, she relies on voice for romantic fire.



A thin strip of white sandy beach runs the full length of Tel Aviv; along its promenade is a succession of cafés and bars. Foreign correspondents pack the Armon Hotel Bar, known there as "the Algonquin of Tel Aviv."



The House of Art, the museum of Ein-Harod, a cooperative of some 1,200 people, is the art centre for all the nearby settlements. About 75,000 people live in such agricultural self-sustaining cooperatives.



Reuben Rubin, who has lived and painted in Paris, Italy, and New York, is among Israel's outstanding painters, noted especially for the lyricism of his landscapes. He was the first Israël minister to Roumania.



Tel Aviv Museum has within its handsome concrete walls the country's most comprehensive collection of contemporary paintings, including American. Israel's Declaration of Independence was signed here.



Lola Beer is Tel Aviv's leading dressmaker. Inspired by Paris collections, which she sees bi-yearly, she designs models using Israel wool or cotton and imported silks, for wives of officials, industrialists, and diplomats.



Café Boustán, one of the smartest in Tel Aviv; it is said "people have three rooms, a bedroom at home, a dining room in the restaurant, and a living room at the café." Favourite drinks are tea, coffee, and beer.



Near Jerusalem, archaeological diggings are conducted by the Department of Antiquities; among important discoveries are these ruins of a Roman irrigation system and a sixth-century Byzantine monastery.



Marcel Janco, a leader of the modern school of painting in Israel, was one of the early Dadaists. Today he teaches art on the co-operative farms, works on town planning for the government, paints only one day a week.



Menahem Pressler, at twenty-one, is one of Israel's most promising pianists. Once without a piano he memorized five Debussy scores on a train to California, then played all of them to win an important contest.

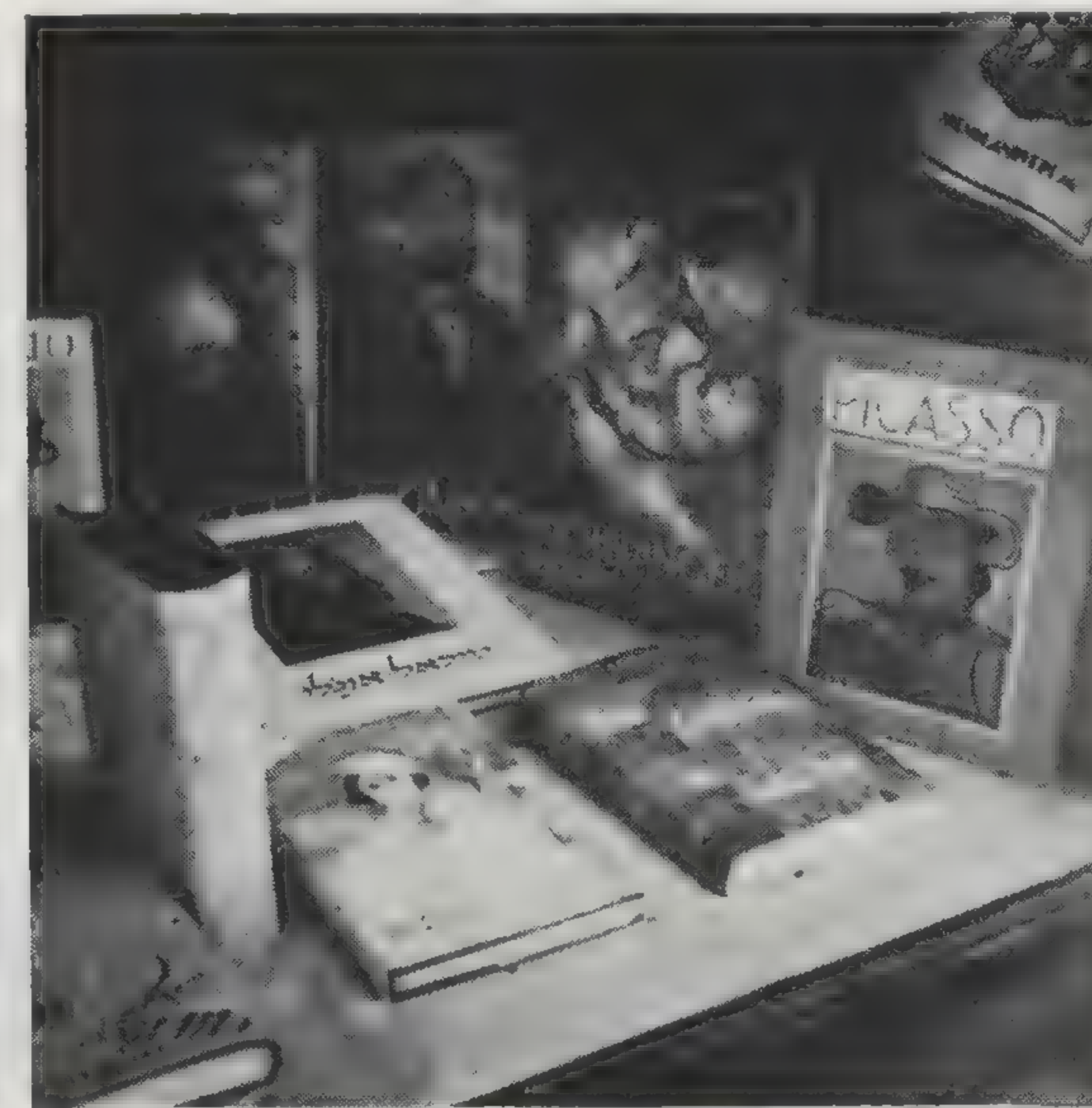


Fifty-year-old orange trees, and cypresses in Persian gardens on Mt. Carmel. Tree-conscious Israel has a major reforestation program; instead of monuments, newly planted pine forests are named for heroes.

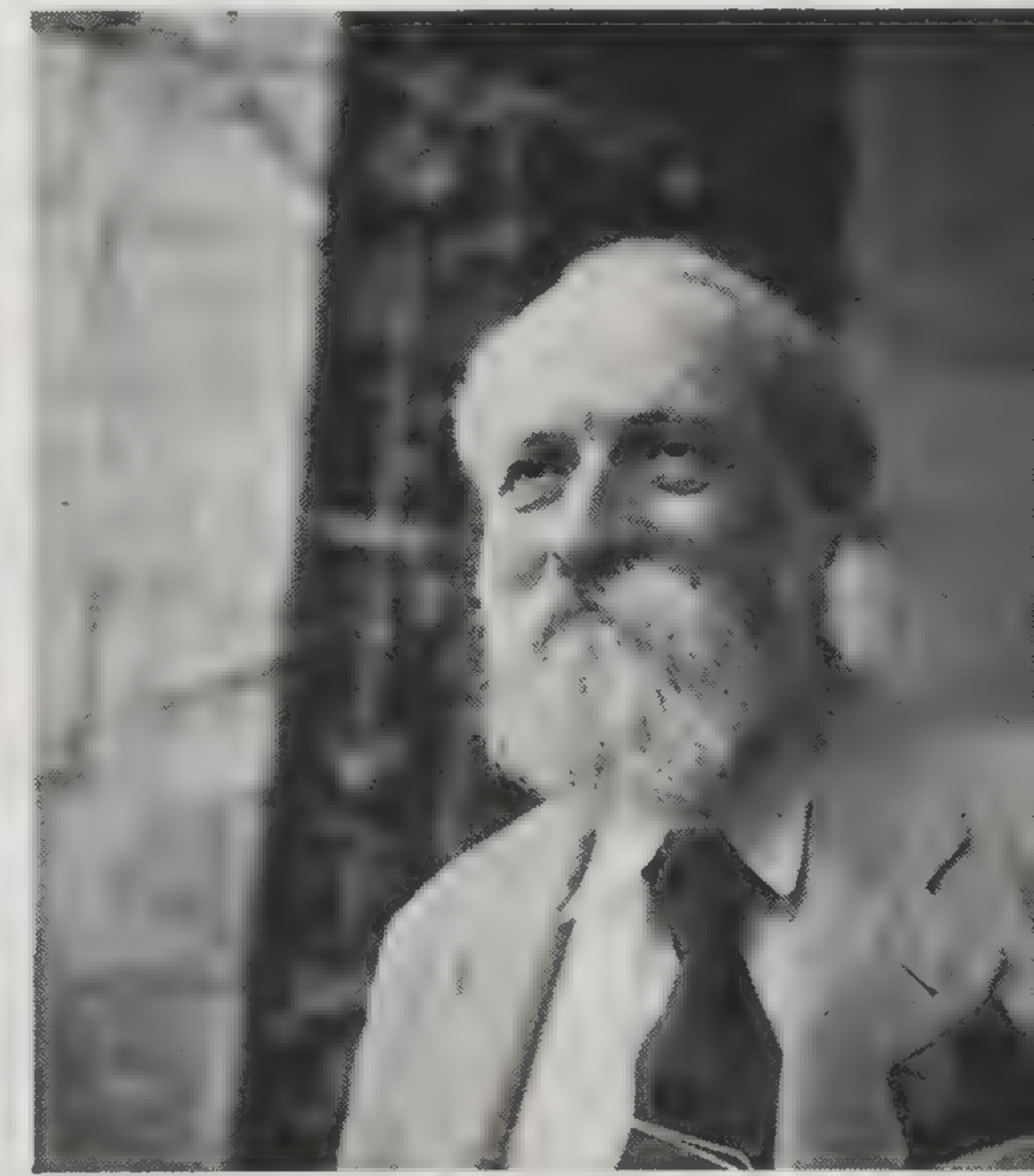
PHOTOGRAPHS BY HORST AND DOROTHY NORMAN



A modern apartment house in Jerusalem, balconied and built, like many of the houses, of the beautiful Jerusalem stone that gives a beige-pink glow to the city. (In Tel Aviv the houses are usually white cement.)



This bookstore window, filled with world literature, but especially with books on art (among them Picasso and Bella Chagall) is like many other bookshop windows in Jerusalem and Tel Aviv; it could be New York.



Martin Buber, professor of Social Philosophy at the Hebrew University in Jerusalem, is a gentle, reverent scholar, the author of almost thirty books, who has been an influence in the renaissance of Jewish culture.



MRS. WINSTON GUEST



MAINBOCHER'S "LA GALERIE"

A departure, a new department, where clothes are made to size, rather than custom-made, and are completed in a week or so, usually on a one-fitting basis. *La Galerie*, on the floor below the custom-made department, is decorated lightly, simply, in white, yellow, and black. Against this background we photographed Mrs. Guest and Mrs. Isles in some of the clothes they chose there—typical, in assured understatement, of the house.

Above: For five-o'clock cocktails or informal dining, in town or in the country, a short crêpe dress and cardigan of light blue, flower printed, veiled in blue lace, and precisely finished by narrow bandings of the same pale print. *Left:* For any summer day, all day, in a city or country setting, a two-part costume: dress and coat-lining blue-and-white cotton; the coat, blue linen.



Right: An afternoon version of the black-and-white costume. The coat, strict and striking in white linen, lined and strongly accented with black taffeta, over a slender short-sleeved dress of the same black taffeta belted in leather. *Below:* For two kinds of evenings, this three-part costume: taffeta blouse, pleated crêpe skirt, an overskirt of nylon tulle. All together, importantly, as here; or, minus the overskirt, for little evenings. Either way, there is a continuity of colour, one shade of the tulip-printed white taffeta top echoed by the magenta tulle, and another shade by the rose-coloured shorter skirt.

MRS. PHILIP ISLES



PARIS TREASURE HOUSE

THE VICOMTE AND VICOMTESSE DE NOAILLES
LIVE IN THIS HOUSE FILLED WITH GREAT PAINTINGS,
BEAUTIFUL OBJECTS FROM MANY CENTURIES, MANY CULTURES.

THE Vicomtesse de Noailles is a talented, forceful woman who has exercised an influence on art and taste in Paris. She is known as Marie-Laure to most of Paris—even to her three-year-old grandson, Egmont; has for years worn her hair in shoulder length curls *à la Louis XIV*, and lives in a house that can double for a museum.

Her grandmother was Laure de Sade, a descendant of the “Divin Marquis,” and, more remotely, of Petrarch’s *Laure*. Traditionally there is a Laure in each generation. From her banker grandfather, the Vicomtesse inherited this house on the Place des Etats-Unis, a great art collection, and the means to extend it. As Vicomtesse de Noailles, she bears one of France’s oldest and most distinguished names; for seven generations, Noailles’ have been statesmen, cardinals, and patrons of the arts. In the house are many Noailles treasures as well as great modern paintings bought by the present Vicomte and Vicomtesse—magnificent Picassos, Chagalls, Braques, and Klee’s. Many of these contemporary painters were Marie-Laure de Noailles’s friends, and many of them—Berman, Bérard, Balthus, Marie Laurencin—painted her portrait. In the late twenties she and her husband were “angels” of surrealism, concretely encouraging the painters and poets of that movement. Deeply interested in music, they took the lead in arranging concerts to present new works by such composers as Stravinsky, Poulenc, Sauguet, and Auric.

All the important people in the pre-war artistic ferment of Paris came to this expansive house where they were received by the Vicomtesse de Noailles as colleagues. Added to an innate talent for appreciating others, she has outstanding gifts of her own, as poet, translator, and painter. (Her paintings have been exhibited in New York at the Hugo Gallery.) Professionally she signs herself “Marie-Laure.”

Strongly influenced by the surrealist interest in objects—the cult of the poetry of objects, the strange, the mysterious—for years she has stalked the Flea Market, picking up little anonymous paintings, boxes, and oddities, which are now scattered throughout the house. She has no fear of mingling masterpieces with things of much less value. In the big salon, with its great Rubens, its Berrmans, and Dalis, she has propped on the piano unframed photographs of Italian art. Bibelots, piles of (Continued on page 131)



ANTHONY DENNEY

Opposite: The Vicomtesse de Noailles looks like a painting by Goya, is a painter, a poet, and a patron of all the arts. A celebrated hostess of Paris, she has made her house a centre for the world of letters, music, theatre, and ballet.





OCTAGONAL SALON; BOISERIE, FABERGÉ CAT, DRAWINGS BY PICASSO AND PRUD'HON.

MODERN (1925) SALON: PARCHMENT WALLS, PAINTINGS BY DALI, BÉRARD, AND DRAWINGS BY MARIE-LAURE.



PARIS TREASURE HOUSE *cont'd*

OCTAGONAL SALON: The most used room in the house, its museum content includes paintings by Rubens, Goya, Degas, Delacroix, and (*left*) Picasso's portrait of the Vicomtesse de Noailles. At the windows, heavy yellow satin curtains; Empire Savonnerie rug; 18th-century rock crystal chandelier; dark red and green velvet stools around a jade-topped table; other tables covered with rare small objects. **MODERN SALON:** There is a deep-seated comfort and eclectic interest in the leather furniture, in tables massed with books, Polynesian jade and an alabaster Aztec mask. On the amber-brown mantel, yellow and black ink drawings signed "Marie-Laure": over it (*left to right*) a Dali; Bérard's portrait of the Vicomtesse and her daughter; another Bérard. **DINING ROOM:** The small dining room is used mostly for impromptu luncheons. A speckled brown marble table set with fine Saxe porcelain; an overflow of books; peacock-coloured mechanical birds sing the hour from a bird-cage clock. **RECEPTION ROOM:** This room, which was decorated by the Vicomtesse de Noailles, has a smooth, bare handsomeness, a change of pace from its more elaborate neighbours. Gobelins tapestry between deep red velvet draperies; a height of white walls; bare parquet floors; a shallow arching gold ceiling; 17th-century wooden columns and terra-cotta reproductions of Houdon busts flank a superb Picasso.



DINING ROOM; CERAMIC WALLS, SAXE PORCELAIN, BIRD-CAGE CLOCK.

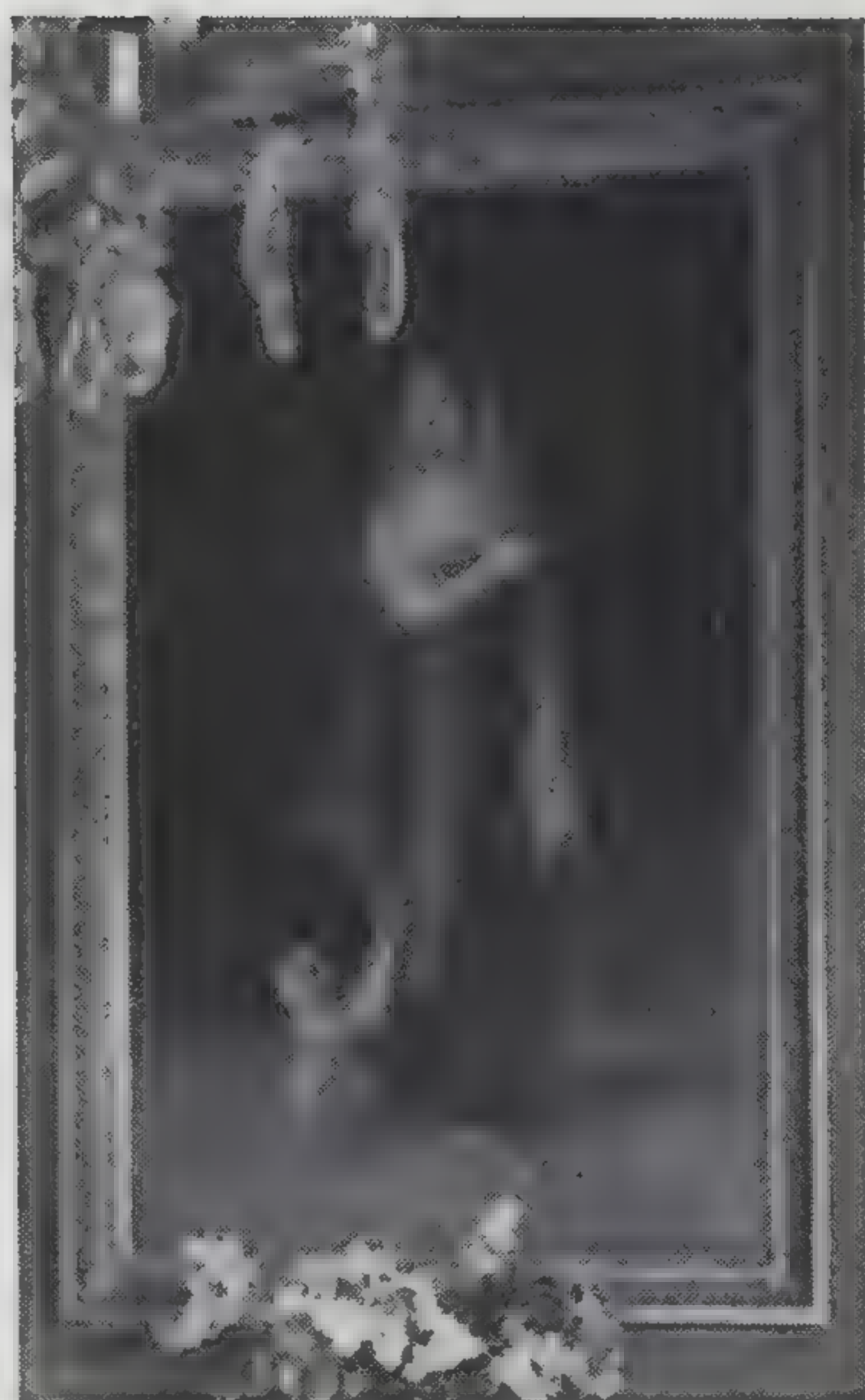
RECEPTION ROOM (RIGHT); GOBELINS TAPESTRY, PAINTINGS BY REMBRANDT, AND A SUPERB PICASSO.







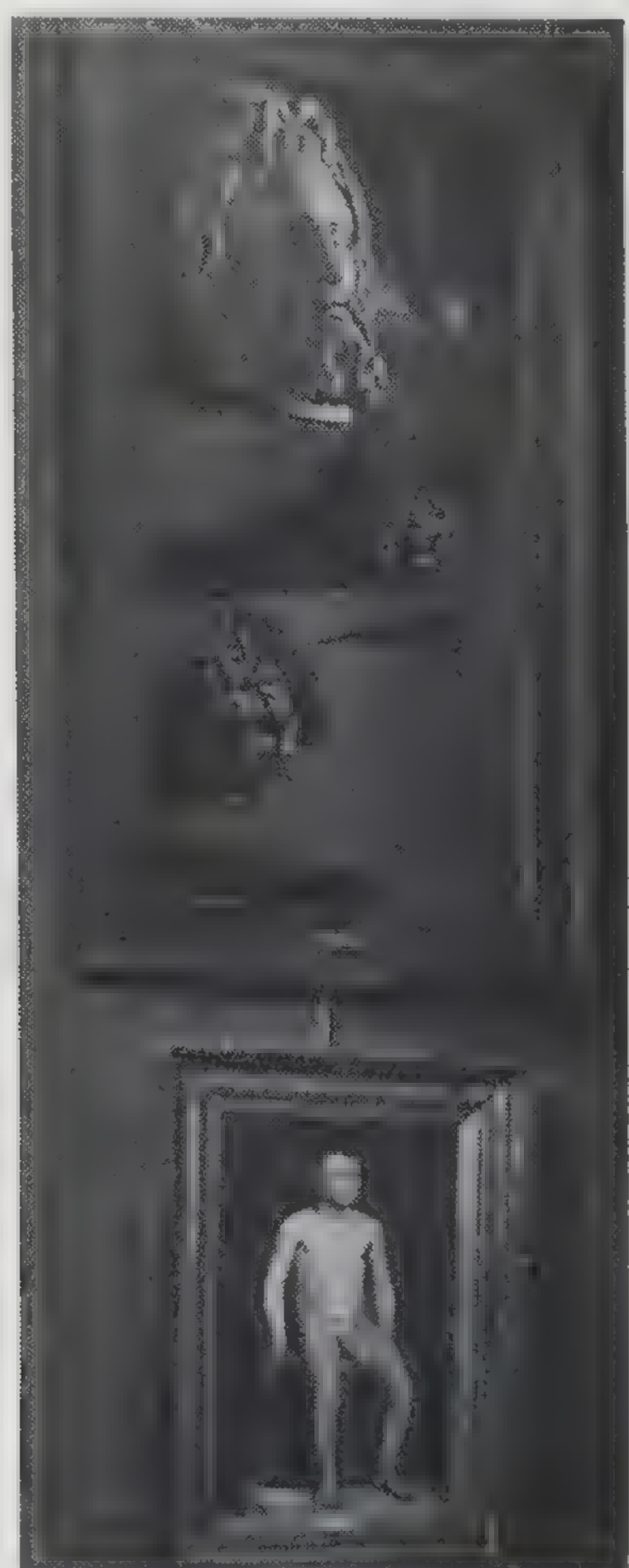
ON WALL: A JUAN GRIS;
ON CABINET: A LAURENS,
A HUGNET, AND A LÉONOR FINI.



ONE OF THREE
MAGNIFICENT GOYAS.



PORTRAITS OF THE VICOMTESSE;
ABOVE BY BERMAN,
LEFT BY KEOGH.



A DE CHIRICO AND
A NUDE BY DEGAS.

PARIS TREASURE HOUSE *cont'd*

THE PAINTING GALLERY: A mix of Gilbert Stuart, Watteau, Delacroix, Hobbema, and Dali; there are hundreds of paintings throughout this extraordinary house, where masterpieces mingle with casual finds—a Cranach beside a foolish family of carved wooden bears or a Renaissance bust beside Eskimo ivories.

DRESSING-ROOM STUDIO: A two-story room lined with white porcelain closets, from the azure blue linoleum floor to the ceiling, with a balcony running along the sides. The careful grouping—of painting accessories, of books and faïence—is characteristic of the house, where the memorabilia are usually patterned like a series of still lifes, designed by the Vicomtesse de Noailles.

EGMONT DE LA HAYE-JOUSSELIN (*left, opposite*): The three-year-old grandson of the Vicomte and Vicomtesse de Noailles, in the ballroom with panels from a Sicilian palace. He wore this green velvet page suit at the wedding of his cousin, the Princess Yolande de Ligne, to the Archduke Charles of Hapsburg.

ANTHONY DENNEY



DRESSING-ROOM STUDIO:
PORCELAIN WALLS; PAINTING ACCESSORIES
LEFT, FRUIT AND FLOWER FAÏENCE.



MRS. JOHN HEMINWAY IN TURTLE-NECK SWEATER, CARDIGAN



FRANK STRANAHAN, THE WINNER



ARTHUR CHOATE, JUNIOR, AND JAMES KNOTT



MRS. JOHN R. FELL IN GREY SLACKS AND YELLOW TWIN SWEATERS



ST. ANDREWS UNIVERSITY STUDENTS IN SCARLET TOGAS



TOURNAMENT SPECTATOR IN KILTS



SCOREBOARD OF "THE ROYAL AND ANCIENT CLUB OF ST. ANDREWS"



IN SCOTLAND, FOR GOLF AT ST. ANDREWS

A group of Americans flew over to Scotland early in the summer for the Amateur Golf Championship. Some went to watch, some to compete, all to play at Glen Eagles and over the famous St. Andrews course with its Loop, Valley of Sin, Cheape's Bunker, and Hole o' Cross. Most of the time, the weather was blustery, wet, cold, and the women dressed in flannel or corduroy slacks, turtle-neck sweaters, tartan scarfs; the men in waterproof or flannel trousers, cable-knit pull-overs. On the final day of the tournament, fourteen hours of play marked the longest day's golf in the history of the championship.

JOHN R. FELL AND JOHN HEMINWAY



FURRIERS'
SUITS



Here, suits partly or wholly of black Russian broadtail—moulded with a silken precision, as if the fur were a new winter-weight moire. *Opposite page:* Divisible suit. The short fur jacket—here with a black pencil-line of wool skirt, a frothy blouse—would swing as aptly over a slim day- or dinner-dress. Suit and hatter's plush cloche, to order; ear-clusters, cultured pearls; suède gloves to meet the folded-high sleeves; all, Bergdorf Goodman. *Left:* All-fur suit of very special elegance. Shown with it: an ascot of Russian sable, a winged pillbox of lacquered velours, ruby and diamond earrings. The fur suit and ascot by Maximilian; the hat from Mr. John; Cartier jewels. The suit, also at Holt Renfrew, Ltd. The broadtail, both pages, is Hollander-dyed.

CUT-SHORTER FURS

New fur coats look newest when they stop short. To make a fine flowering above stems of skirts. To keep a safe distance away from the hems of skirts, which may—in the long life expectancy of a fur coat—be many of all the inches between floor and knee. Same goes for capes; and the going for capes is very good indeed. The elbow-length, flat-fur cape that we crystal-balled in July to wear in the warm autumn, was the shadow cast before the coming event of the three-quarter-length natural ranch mink cape we show below to wear in the winter cold. This, and the peaked grey felt beret, made-to-order, at Henri Bendel. *Opposite:* The fitted coat, which flares to a halt just above the knees, has flaring pockets just below a taut belt. Made of Alaska sealskin, which will be used more than ever this winter, as a fur-foil against brrrrrrr. Worn, here, with a black velvet pillbox, which swishes a tail of ball fringe. The hat and the made-to-order coat, at Jay Thorpe.

The opera pump for late-day wearing will, this season, be directly cut away in the vamp; will often use, for its own pretty purposes, an unexpected leather: calfskin. It will be marked with a certain delicacy of manner, will be open-worked many ways, will soar on slim heels. *Top:* A sturdy leather is given the light treatment: calfskin, cut-out. Shoe by Mademoiselle, in Loewenstein calfskin, \$16; Lord & Taylor. *Second:* A suède shoe, with the gloss of patent leather covering the height of a heel, piping the ovals cut around the vamp. \$26; Delman. *Third:* A shell of a shoe, in practical calf; the vamp, woven-together strips. By Mademoiselle, in Loewenstein calfskin, \$16; Lord & Taylor. *Fourth:* Suède, slashes on a notably tapering vamp. \$45; Henri Bendel.



CUT-OUT SHOES



DesCartes





FRANCES
MCLAUGHLIN



SHORT OVERCOATS IN FUR



DeCortez



SHOES IN TWO LEATHERS

This year's short fur coat is really a long coat—built short. It is much more than a jacket. In fact, it can be (and *is*, on these two pages) a true winter overcoat, with all the name implies—except that it is cropped to show several inches of short and narrow skirt. *Above*: Short overcoat of nutria, straight, bulky, with liberally cut details: wide revers, huge notched cuffs, whopping pockets. This, and the grey flannel skirt, grey cashmere pullover, from Gunther Jaeckel. *Opposite page*: Short overcoat of Persian lamb, dyed blue-black, with velvet-black Alaska sealskin as the cuffs and the Chesterfield collar. (Apropos: Lilly Daché's black velours hat, very Garbo.) Overcoat, by Zimmerman-Scher, and Wear-Right gloves, all, Lord & Taylor. Coat, also Marshall Field; Neiman-Marcus; Wanamaker's, Phila.

The new tailored shoe is a pretty shoe. Newest, as here, tailored in two leathers, suède plus calfskin, or calf plus suède. These, city versions, each tapered and set on a slim firm heel, moderately high. 1. Suède with the toe and heel of calfskin, \$22; I. Miller, New York. 2. Suède; punch-banded calf. By Palter DeLiso. \$25; Bonwit Teller. 3. Calfskin with suède vamp. By Hill and Dale. \$16; Lord & Taylor. 4. Suède; calf toe and heel. By Newton Elkin, \$24; Lord & Taylor.





VOGUE DESIGNS FOR DRESSMAKING

PLANS FOR COLLEGE



On these pages and the next one, clothes that might play major parts in a college wardrobe. Clothes, to make or have made, for all-day campus scenes and week-end intermissions. Shown here, two top-performers: the grey flannel jerkin; the tartan jacket. Each one in two rôles, each rôle with the same partner—a grey flannel skirt. (Models of these designs may be seen in the shops listed on p. 134)

Above: Weekday view of the tartan jacket. Plus a turtle-neck sweater and the grey skirt, this jacket becomes a costume for classes. Shown in Botany worsted, jacket with buttoned cuffs, back vents, No. 7158. Kislav gloves; string and doeskin-finished lambskin, \$13.50; Best's.

Left: Week-end view of the tartan jacket: worn with a white linen blouse, same skirt. A costume that has everyone's permission to go away with you for the week end. This plaid is "Wallace" clan tartan.

Top: Classroom view of the jerkin: with a grey skirt and a white blouse. Added: a bright pink velvet tie, a leather belt. Jerkin, No. 7131; skirt, No. 7127; both of Botany worsted flannel. Pleat-edged blouse (McBratney linen Tebilized for crease resistance), No. 7123.

Opposite page: Late-day view of the jerkin: tucked inside the skirt, ready to forget the schoolroom, to appear at a dinner party or the theatre. Velvet again, a navy-blue belt. Pseudo-pearl earrings, by La Tausca; Best's. Felt pillbox, by Betmar; \$9; Bonwit Teller. Cotton Shalimar gloves; \$4; Bloomingdale's. Other views, sizes, page 134.





READING AND LISTENING

BY ALLENE TALMEY

THE pleasure of relating reading and listening jumps geometrically, increasing the pleasure of both through their interrelationship—like lobster and beer. *Mister Jelly Roll*, Alan Lomax's biography of the great jazz player, reads better when not only his records but also those of other Dixieland musicians are played. Stendhal's *The Green Huntsman*, just published in its first English translation, goes best with some Mozart and Haydn.

The new *Autobiography of Robert A. Millikan*, an easy, non-literary book, contains an extraordinary amount of wisdom. From the first chapter, with its flicking humours on the progressive education of a child in the seventies, to the later ones in which Dr. Millikan, who received the Nobel prize for physics in 1923, tells of some of the great experimenters—Maxwell, Poincaré, Michelson, Planck, as well as of his own experiments and those of his atomic fission colleagues—the book has a free-flowing fascination. (To those, like me, who have little conception of physics, only two or three chapters need be skipped.) In the last chapter, Dr. Millikan's discussion of the spirit of religion and the spirit of science, those two "supreme elements in human progress," holds the tissue of his wisdom; there he quotes Dean Shailer Mathews, head of the Baptist Divinity School of the University of Chicago. "To the inquiry, 'Do you believe in God?' he replied, 'That, my friend, is a question which requires an education rather than an answer.'"

Along with this twentieth century physicist's autobiography read the nineteenth century autobiography, *Memoirs of Egotism*, by Stendhal. As Millikan saw a revolution in science, so Stendhal saw a political revolution. Born in the time of Louis XVI, he lived through the French Revolution, Napoleon, Louis XVIII, and during Louis-Philippe's period.

Determined to put down only the truth, he wrote his witty memoirs as letters to himself—and like most letters they can stand a good deal of skipping; even Stendhal became quite bored with what he was writing and just stopped.

Stendhal, whose real name was Henri Beyle, was the master of the simple sentence. In mentioning an intimate friend, he added in parentheses: "I was the lover of his mistress." When he mentioned Count Corner, whom Napoleon had decorated twice, he noted that Corner was the author of "that extraordinarily naïve exclamation at four o'clock in the afternoon of the battle of the Moscow River, September 7, 1812: 'Will this confounded battle never end?'" (Stendhal, too, had been at that battle, the beginning of Napoleon's retreat from Moscow.) At the salon of a friend in Paris, Stendhal frequently met seventy-five-year-old General Lafayette, the French hero of the American Revolution. To Stendhal, he was quite simply a hero out of Plutarch. "... Despite his great age," wrote Stendhal, "... he was mainly concerned with plucking at the skirt of some pretty girl from behind. ... This he did as often as possible and without standing on much ceremony."

The *Memoirs*, of course, ought to be read with *The Green Huntsman* (newly and superbly translated by Louise Varèse), for its hero Lucien Leuwen is naturally enough Stendhal. *The Green Huntsman* is a light, rapid story with witty lines and deep passion. It is quite simply the story of a young Parisian sent as a lieutenant to the town of Nancy where the aristocrats would have nothing to do with the military, where the provincial salons simmered in dullness, and affairs of the heart were the gossip of all. Like an amused scientist explaining the structure of a cell, Stendhal peeled away the layers of society; showed a doctor who was "madly in love with what most men can't abide: work"; showed a commanding general whose "face revealed a steadfast courage and firm resolve to obey, but was, in every other respect, a total stranger to thought. ... One could see that the Empire and its servility had passed that way."

The records that belong with Stendhal are primarily Mozart whom he adored and especially the "Requiem Mass" (Cetra-Soria LP 1001, sung magnificently by Tagliavini, Tassinari, and Stignani); "Concerto No. 18 in B Flat," the London Philharmonic orchestra, with Lili Krauss at the piano (PARL P-25); "Don Giovanni," Fritz Busch conducting the Glyndebourne Festival orchestra and chorus in the complete opera with Brownlee, Souez, and Baccaloni, rich and disciplined (Victor 423, 4, 5); (Continued on page 130)

VOGUE DESIGNS FOR DRESSMAKING

Opposite page: The big dress for the biggest evenings: a great wave of white taffeta with a pointed apron-like arrangement of tucks. The narrow cuff around the bodice, the enormous sash are both in lemon-yellow taffeta. This, silk taffeta, by Bianchini. Dress, S-4132. Photographed at Sarah Lawrence College. For other views and sizes, see page 134.

NARROW SUITS; FURS TO WEAR WITH THEM



Autumn wardrobe plans might well begin along these lines: a simple suit, a narrow one, probably with a longish jacket, and like as not with a lowered neckline. Perhaps one of these three fitted suits. And with it (*pro* fashion and *con* cold) a great streamer of a fur stole, or the newest small fur—a bib, ribbon-tied. The fur bib, filling in the neckline of a low-cut suit, gives it an extra span of usefulness, extends it from afternoon to all-day.

Above: Oxford grey flannel suit, the close-to-the-throat collar paved with black velvet. By Seymour Fox in Hockanum worsted. \$99; Saks Fifth; Neiman-Marcus. Shown with it: a 90" black fox stole, non-skid—it has armholes. \$550 plus tax; Esther Dorothy.

Left: Double-breasted suit with a bit of a flare to the jacket. In wool tweed the greyed pink of rose quartz. Here, with a grey-dyed moleskin bib. Suit, by Capri, \$90; Bendel's Young-Timers. Fur bib, \$35 plus tax; Henri Bendel. The suit, also at I. Magnin.

Opposite page: Grey flannel suit with buttons backing up the curved pockets. Greys continued: a fluff of an opossum bib (shown once with the suit, and, again, beside it); a charcoal-grey hat; grey gloves, purply-grey earrings. Suit, by Kraus in Lesur wool-and-rabbit's-hair, about \$120; Saks Fifth Avenue. Glacé kidskin gloves, by Ireland; Bloomingdale's. Opossum bib, \$49.50 plus tax; Jay Thorpe. Suit, also at Garfinckel's; Frost Bros. **BALKIN**





YOUNG FASHIONS; THE PRICE A POINT

THE ST. LOUIS FLAVOUR—what is it? From the thirty-three fashions on these next pages—all, St. Louis-born—you can draw certain conclusions. That it is young. And *good*. American one way or another (native *or* naturalized). That it is on the whole inexpensive, although cost is not the above-all consideration. St. Louis fashions are a sort of civic phenomenon, too. They are made by a group of people who concentrate as a group on the figures, tastes, finances of the young. Read on, and you'll find proof in every caption that shops all over America savour this special St. Louis thing.

Below: Bright orange jacket in Crompton velveteen, lined with plaid gingham. Gingham blouse. Grey flannel skirt. Another case of designed-together separates with a free association of ideas. The jacket could be a late-day short topcoat. The gingham blouse could appear with shorts. The skirt stands alone, any year. All by Carlye, \$60. Velours cap by Madcaps. All, Bonwit Teller. Costume, also at Wanamaker's Phila. Gloves, both pages, by Shalimar; Bloomingdale's. Photographed at the Cultural Division of the French Embassy.

Opposite page: Dress and jacket designed to give a suit-and-blouse effect, to be an alternate to a suit and blouse. Box jacket and slim dress-skirt of rust-coloured wool-and-rayon tweed; bodice, dark green rayon crêpe. By Peg Palmer, \$18. Jockey cap in dark green felt and velvet, by Madcaps, \$7. Starfish pins by Coro, \$2 plus tax, a pair. All, Lord & Taylor. The muff is pieced natural ranch mink, its price a point: \$33, tax included. Harold J. Rubin.





YOUNG FASHIONS; THE PRICE A POINT

continued

The dress-and-jacket, alternate to the suit. Any one of the dresses, self-sufficient in mild weather; every one of the jackets, subject to change—of partners. Here, three choices to lower the cost of living well-dressed. *Above:* Slim dress with a bloused-back cardigan jacket, both in beige worsted jersey. Early transfer: the cardigan to a navy-blue or plum dress. Later transfer: the dress to, say, a brown winter coat. Dress-and-jacket, by Paul Sachs in Wyner jersey, \$35; Hudson's; Bonwit Teller, Phila. Dobbs hat, \$11; Bloomingdale's. Shown with it, pieced natural ranch mink muff, \$33 tax included; Harold J. Rubin. This photograph taken at the Cloisters. *Right:* Grey cardigan, grey dress with front-pleats in the skirt; both in worsted jersey, the jacket flicked with red and green—to wear again and again over its partner; or with red or green. Dress-and-jacket, by Ellen Kaye in Wyner jersey, \$35; Milgrim; Marshall Field. Dobbs felt hat, \$15; Stern's. *Opposite page:* Plaid wool box jacket in tones of grey—gentle shading for its own dark grey wool dress—or a tangerine, red, or bright blue dress. Jacket and grey dress by June Patton, \$20; at Levy's, Memphis; Denver Dry Goods, Denver. Knox felt hat, \$9. Photographed at the Waldorf Astoria.







YOUNG FASHIONS; THE PRICE A POINT

continued

Above: A city-country coat that could go properly, and handsomely, over almost any of the other young fashions shown in this group of pages. The coating, heather-beige wool tweed; the shape, straight but not strict, with shoulders gently rounded, sleeves buttoned back. By Crestknit. \$50, at Carson Pirie Scott; Famous-Barr. Brown slouch hat, \$11; Knox. Tan leather bag, by Lennox, \$14 plus tax; Lord & Taylor. *Opposite page:* The point is the *corduroy* shirt in Tattersall checks, a shirt you wear in, out, over, with. The *with*, in this case, is a navy-blue corduroy skirt—its relation to the shirt, purely intentional. (More and more separates have a designed-together look.) The shirt, \$10; the skirt, \$6; both by Glen Echo. Navy-blue felt cap, by Madcaps, \$5. All three of them at Bloomingdale's. The red calfskin handbag, by Lennox, \$17 plus tax; at Lord & Taylor. Skirt and shirt, also at J. P. Allen.



YOUNG FASHIONS; THE PRICE A POINT *cont'd*

For parties, these are. For after five. The surprise is that every dress from here to page 113 is made partly or completely of a daytime fabric. A new way to state that sure-fire young line: bare arms, low neckline. . . . And that's not all. Some of these can be worn all day, as well, if you add a cardigan. *Below:* Actually one-piece, this dress. The bodice, of black Wyner worsted jersey; the day-length skirt in gleaming ivory Mallinson rayon satin; \$23. There's a black velveteen jacket, too, if you wish. All, by Daryl. At Lord & Taylor; D. H. Holmes; Titcher-Goettinger. The rhinestone circle, a pin by Bogoff; \$4 plus tax at Bloomingdale's. Photographed in the apartment of Fred Fredericks. *Opposite:* The bodice is of navy-blue Heller wool jersey piped with navy-blue rayon satin. The separate skirt, day-length, in navy-blue rayon satin. A new approach to evening. By Carole King, \$18; John Wanamaker; Joseph Horne; Vandervoort's. Rhinestone stars by Coro, \$3 plus tax, a pair. Saks 34th.







YOUNG FASHIONS; THE PRICE A POINT *cont'd*



To go on with our idea of a sure new thing—daytime fabrics, dinner lines. *Above:* Corduroy is the surprise, corduroy now for evening (the polka dots are a new effervescence). The black and white bodice has a high oval neckline slashed down, buttoned low. The separate skirt is straight, black. The whole thing is in Crompton corduroy, by Helen Powell. Together, \$18. Saks 34th. *Left:* Grey flannel, late-day. An absolute (!) sheath, with bare arms and pretty décolletage that could go through the day covered by a cardigan. The dress is by Jo Collins in Stevens wool flannel. The price a point: \$13. Saks 34th. *Opposite:* Corduroy, night-blooming. And in clear, strong colours. (Bright red, for one.) The top, buttoned with fake pearls; \$7. The skirt, rounded a little; \$9. The fact of separates, \$\$\$ in the bank. All, by Jo Collins, in Juilliard corduroy (we've added a black velvet belt). From Bloomingdale's; Woodward & Lothrop; Flah's; Filene's. Photographed in Fred Frederic's apartment.

COFFIN

VOGUE, AUGUST 1, 1950





YOUNG FASHIONS; THE PRICE A POINT *continued*



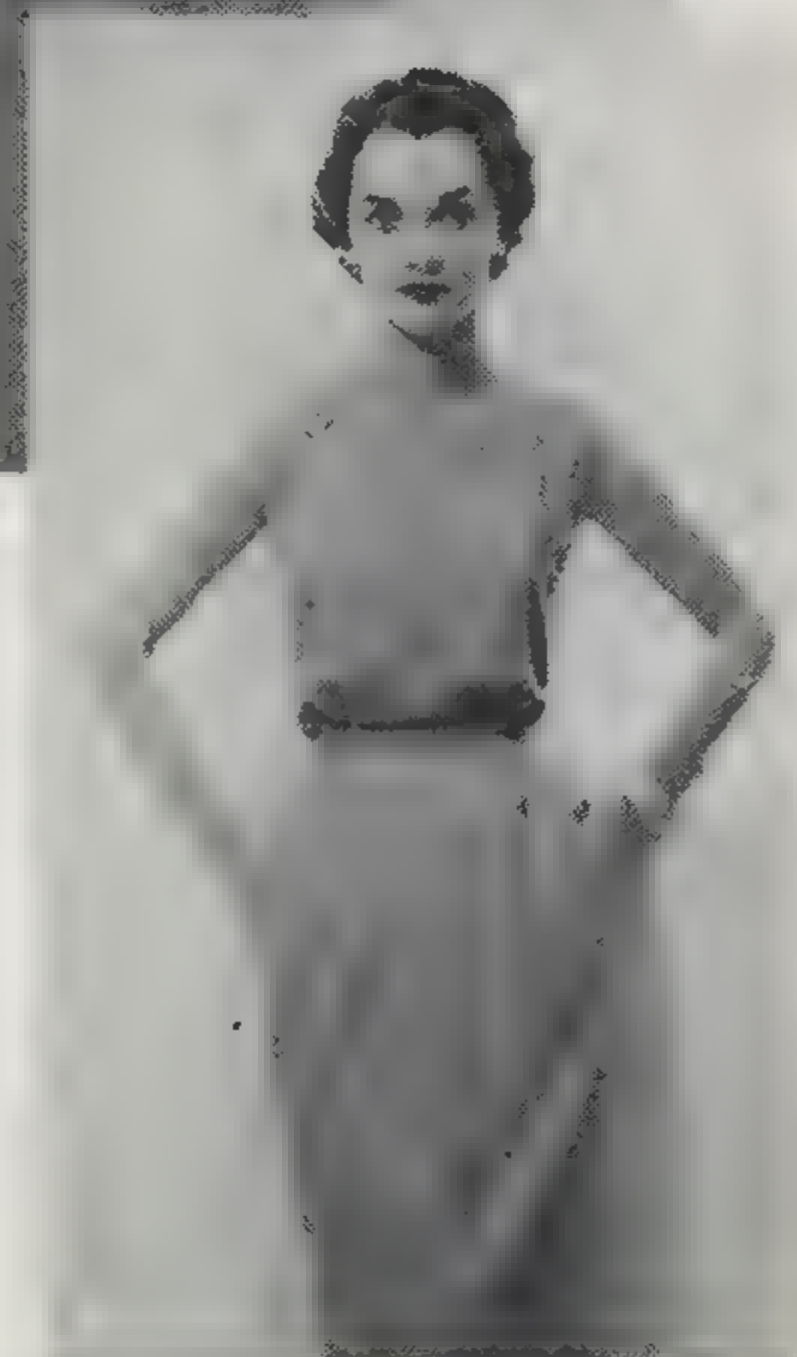
Top left: One of the neatest tricks of the new season: the three-part costume, the jacket reversible. The all-day side is grey flannel, same as the slim skirt; the brighter side, yellow jersey to match the halter-shaped blouse. Made by Kerry Cricket in Greylag wool flannel and Wyner worsted jersey. The waist-length, change-over jacket, \$18; skirt, \$11; blouse, \$8 (\$37, total); Bloomingdale's.

Above: A two-part version of grey-with-glitter (see more about it on pages 68 and 69). Here, in grey flannel with a twinkle of rhinestone buttons. By Jo Collins, the flannel, Stevens wool. Side-gathered skirt, \$9; shoulder-baring blouse, high as a halter, \$7; both, Bloomingdale's.

Left: Two parts that meet as one, late in an autumn day. Both, royal blue and black wool plaid; the top rimmed by knitted ribbing, the skirt, slightly gathered. By Doris Dodson. The two, \$15; Oppenheim Collins; Frost Bros.

Opposite page: Afternoon black-and-white: low-cut jacket of checked wool with the soft, strong black of velveteen as revers, cuffs, pocket flaps. The skirt, black velveteen, too (Merrimack velveteen). Suit, by Jon McCauley, \$23; white cotton gloves, ten-button-length, by Fownes, \$5; both, Saks 34th Street. Black velvet cartwheel, by Betmar, \$10; Best's. Suit, also at Wanamaker's, Phila.





On these two pages, four jersey convertibles for all-day/late day; double-takes of each sheath, all developed positives in dark or subtle or vivid tones. With their jackets, these dresses might spend a day of leisure, perhaps of labour. Without their jackets, they could stay out later, adding hours by adding the company of jewels: a necklace, a pin.

Above: Tea-maybe-dinner sheath: sleeveless dress of black worsted wool jersey with a to-the-shoulder neckline. Over the dress for day, a dolman bolero, the tapered sleeves pushed high. On the shoulder for evening, pin, perhaps, a few fallen stars. Sheath and jacket, by Paula Brooks, in Wyner jersey, \$35; the hat, a black velvet band, like a miniature belt, by Madcaps, \$5; both, J. W. Robinson; Stix, Baer & Fuller. Hat, also at Best's. *Right:* Country-and-city sheath: a sleeveless, yet an almost-completely-covering dress in beige worsted jersey. Closely following the dress, a casual beige corduroy lumberjacket bound in the same jersey. Try, sometimes, a leaf-rust cap and tan leather bag against these background beiges for day. And by night, a gold pin or perhaps rows and rows of pearls added to the sheath alone. The sheath and jacket, by David Fortune, \$50; at Best's.



YOUNG FASHIONS; THE PRICE A POINT

continued

Above: Scooped-neck sleeveless sheath with a ribbed bodice; the bolero-size jacket margined by small ribbing. All, in brilliant red worsted jersey. A black velvet belt, a soft addition for evening. The sheath and jacket, by Minx Modes in Wyner jersey, \$25; Saks 34th; Wm. H. Block. Suède bag, by Lennox; Lord & Taylor. *Right:* High-cut sheath in olive green jersey; the gathered neckline, halter-shaped. Over-shading by a low-neck jersey jacket, like a Breton peasant's, of dark green. In the evening, the jacket shed, a scattering of gold added. The sheath and jacket, by Loretta in Wyner worsted jersey, \$25; Russeks. Knit cloche, by Suzy U. S. A., \$11; Saks Fifth. Calf bag, by Lennox; Lord & Taylor. Sheath and Jacket, also at Joske's.



COFFIN

1.
COFFIN

2.



3.



4.



5.

YOUNG FASHIONS; THE PRICE A POINT *continued*

Here, for early morning until late day, five fresh versions of the winter uniform: simple as a primer; bright lines added.

1. Grey flannel suit with a pencil-slim skirt, a double-breasted jacket. On the wide revers, a small pocket where you might tuck in colour (a tangerine ribbon?). Suit, by Connie Carter in Pacific worsted, \$25; Famous-Barr; J. P. Allen. The pseudo-pearl jewellery, by Richelieu; Altman. A bright stroke, the dyed-red lapin stole, \$49.50 including tax; Harold J. Rubin.

2. Narrow navy-blue dress in worsted jersey. With it, a concentration of vivid colour: canary-yellow bolero in Crompton velveteen. Dress-and-bolero, by Carlye, \$50; Bonwit Teller.

3. Shirt-and-skirt uniform: beige rayon flannel, above dark beige rayon covert cloth. You might add many necklaces of coral. The shirt-and-skirt, by Claire Tiffany, \$15; Lord & Taylor.

4. Coat-dress in green worsted jersey with button-back cuffs. To add: a pearl bib, as shown—or a small yellow plaid handkerchief. The dress, by Frances Dexter, \$25; at Higbee Co.

5. Cardigan jacket of red and black wool jersey. Undercover, a sleeveless dress in black rayon tissue faille, which could follow the calendar. Without the jacket, perhaps, a curve of plum chiffon around the neck, plum velvet around the waist. By Minx Modes, under \$25; Saks 34th. (*Continued on page 128*)



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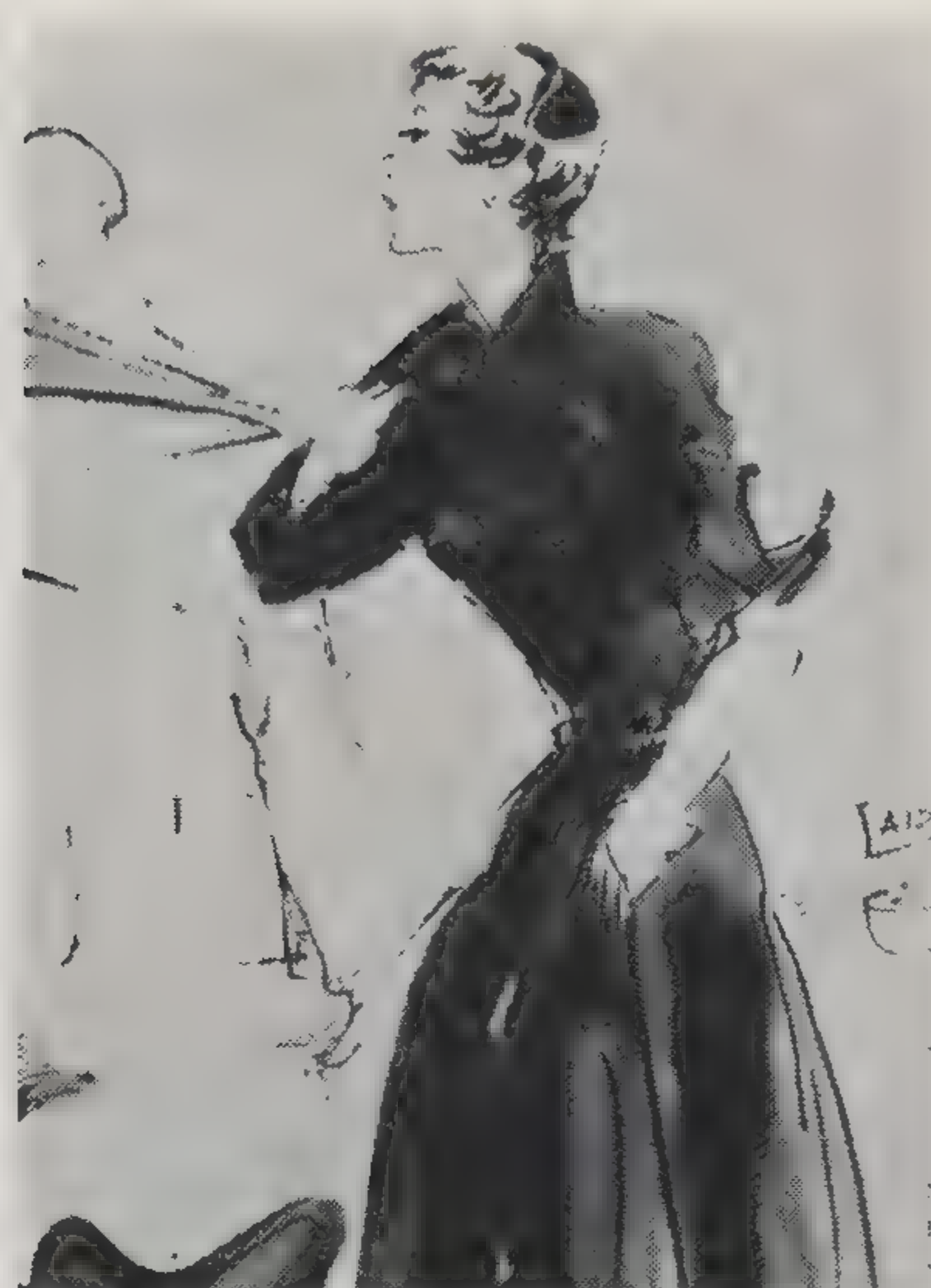
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which

side

are

you

on ?

Where do you stand in the debate of soft lines versus tailored ones? CLAIRE TIFFANY favors the relaxed ease of 100% worsted wool jersey in a dress (at left) to grace almost any Autumn scene. In doeskin, coral, teal, black. Sizes 12 to 20.

About \$18. And at right, IRMA HILL proves a point for half-size slimness in this trim suit of all rayon woven suiting. Black and white, brown and white, navy and rust, black and red. Sizes 12½ to 20½. About \$15. At one fine store in each city.

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YOUNG FASHIONS; THE PRICE A POINT *continued*



Left: Casual shirt-suit of red corduroy: the pencil-line skirt topped by a long, loose jacket cut like a man's, even to the rounded slits at the side. By Hal-Mar, \$25; Kline's, St. Louis.



Above: One-piece dress, two-part effect. The bodice, yellow worsted jersey; a jersey tie at the neck; side-pockets on the grey wool flannel skirt. By Mary Muffet, \$25; Bloomingdale's.



Left: In rust-and-black wool-and-rayon tweed, a shirtwaist dress. Tiny checks for the bodice, larger ones for the easy skirt. By Irene Karol in Milliken wool-and-rayon, \$18; D. H. Holmes.

Below: Shirtwaist dress in red rayon gabardine with a center row of rhinestone studs. The sleeves, here pushed-up, wrist-length with button-back cuffs. By Frelich, \$20; Vandervoort's.



Right: A fitted suit in red corduroy with a flared skirt. Added for evening, a star pin. Suit, with a detachable corduroy gilet, by Toby Lane, \$15; Carson Pirie Scott; Famous-Barr.



Above: Peg-skirt dress in black worsted jersey with short push-up sleeves. Here, on the high collarless neckline, a small ermine scarf is added. Dress, by David Fortune, \$35; at Best's.

Right: Turtle-neck top in "Black Watch" plaid of Milliken wool with ribbing at the neck, waist, sleeves, \$9. The narrow navy-blue flannel skirt, \$6. Both by Jo Collins; at Saks 34th.



COFFIN

Below: News: cotton-and-velveteen. The little boy shirt of Dan River cotton, \$4. The straight skirt of black Merrimack velveteen, \$10. Both by Jo-Burt, Jrs.; at Macy's, Kansas City.



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• Close-up of moderately flared, calf-belted skirt.

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READING AND LISTENING

(Continued from page 99)

"Sonata No. 12 in F," with Horowitz (Victor LP 1027).

Although Stendhal loved Mozart, he merely liked Haydn, of which two of the best recordings are "Symphony No. 93 in D," played by the London Philharmonic under Sir Thomas Beecham (Columbia 336), and the "Symphony No. 96 in D," played by the Concertgebouw of Amsterdam under Eduard van Beinum (London 187); both glow magnificently.

Stendhal hated Rossini, whom he knew. Among the good Rossini records are the album of "Rossini Arias," sung by Jennie Tourel in rich voice (Columbia LP 2024), and the album of "Rossini Overtures" with Toscanini (Victor LP 1044).

CARDIGAN AND STRAVINSKY

When Stendhal was spending his evenings in the Paris salons, Adeline de Horsey, who became the Countess of Cardigan and Lancastre, was born in London in 1824. Eighty-four years later, in 1908, she wrote *My Recollections*, into which she put the ripened gossip of the passions and curious Victorian mores, mostly scandalous, of many of the great names of the British aristocracy of the nineteenth century. As a writer, she was the mistress of no style at all, but as a personality she has great fascination.

The Countess of Cardigan, the granddaughter of the first Earl of Stradbroke, had once been asked in marriage by Benjamin Disraeli. To the dismay of her family, she fell in love with the popular hero, a favourite of Queen Victoria and her father's friend, the Earl of Cardigan. He had led the Charge of the Light Brigade into the valley of death, wearing on his handsome curly head an enormous hat, like a swollen stove-pipe, with one end drooping in stocking-cap fashion to his shoulder. He must have been a beautiful sight, on his dark charger, his sword upraised as he rode along, his tunic fitting like his skin and the front solidly gay with gold, a small, tight ruff of fur around his neck. The Earl, according to the Countess, "never seemed to attach any importance to the part he played" in the Charge. Their romance, incidentally, was violent and delayed. When Lord Cardigan's famously unfaithful first wife finally died on July 12, 1858, he rushed directly to the small house of Miss de Horsey, took her in his arms and said: "My dearest, she's dead... let's get married at once."

Among the nobles whom the Countess admired was the Marquis of Hertford, the model, as everyone knows, for Thackeray's wicked Lord Steyne, the tempter of Becky Sharp in *Vanity Fair*. "Lord Hertford," wrote the Countess, "was *persona grata* at Court.... There were, of course, all kinds of rumours about the orgies at St. Dunstan's after the Opera, when closed carriages took the prettiest members of the *corps de ballet* up to the Regent's Park house, so securely hidden in its lovely sylvan

grounds. Scandal said that once there the ladies discarded the conventional attire of the ballet and waited on Lord Hertford and his friends at supper wearing less than what is now considered good form to appear in as Salomé."

Records that belong with Lord Hertford's ballet girls are, of course, "Giselle," with Lambert conducting the Royal Opera House Orchestra in Adolphe Adam's score (Columbia LP 2117) and any number of ballet music records, especially Stravinsky's "Petrouchka," with Ansermet conducting superbly L'Orchestre de la Suisse Romande (London LP 130). Among the other ballet records are "Les Sylphides" to Chopin and "Gaité Parisienne" to Offenbach, both with Kurtz conducting the Philharmonic Symphony Orchestra of New York (Columbia LP 4255 and LP 4233).

During the girlhood of the Countess of Cardigan, Mendelssohn was particularly popular with British audiences. His "A Midsummer Night's Dream," as played by Toscanini and the NBC Orchestra (Victor 1280) has extraordinary nobility and virtue. Back in 1837, according to the delightful *An Introduction to Victorian Architecture* by Hugh Casson, a verger at St. Paul's Cathedral in London disconnected the bellows during an organ recital by Mendelssohn himself because, "in his opinion, the fellow had gone on long enough."

MRS. WHARTON AND POLKAS

The Countess of Cardigan could take one to Edith Wharton's *A Backward Glance*, that level-eyed memoir written out of the enchantment with disenchantment. Like the *Memoirs of Egotism* and the Cardigan recollections, it is not malicious but honest, which means that sometimes it is both. (Later this month Appleton is bringing out *An Edith Wharton Treasury*.) In her leisurely glance, Mrs. Wharton mentions her education in reading: "... I am sure that great literature does not excite premature curiosities in normally constituted children... all I knew about adultery (against which we were warned every week in church) was that those who 'committed' it were penalized by having to pay higher fares in travelling: a conclusion arrived at by my once seeing on a ferryboat the sign: 'Adults 50 cents; children 25 cents!'" Of all the passages in Mrs. Wharton's book, the most moving to me is the small, perfect bit about her friend, Henry James, who, dying, told another friend that after his first stroke, while still in the very act of falling... "he heard in the room a voice which was distinctly, it seemed, not his own, saying: 'So here it is at last, the distinguished thing!'"

Mrs. Wharton, not always so charming and revealing, sometimes gets herself into long reminiscences as dull as those dinner parties in New York and Newport that her par-

(Continued on page 131)

READING AND LISTENING

(Continued from page 130)

ents sat through when "art and music and literature were rather timorously avoided unless Trollope's last novel were touched upon..." This could lead directly to the reissued Trollope novel, *Orley Farm*, the solid story of a barrister, a trial, perjury, and the codicil to a will. (And here, too, comes some autobiography, for Trollope's father was a barrister, miserable, hurt and a failure.) For those who prefer to dip into Trollope rather than taking the long, relaxing swim, there is *The Trollope Reader*, compiled by Esther Cloudman Dunn and Marion E. Dodd. It is divided into such subject matters as society, marriage, business, and portraits. Among the portraits are those of the barrister Mr. Furnival, and Chaffanbrass, the trial lawyer, who has the same forensic skill as Judge Samuel S. Leibowitz, the hero of Quentin Reynolds' new book, *Courtroom*.

Although *Courtroom* is a biography, it is even more a history of some of the more extraordinary legal cases of the past thirty years, of the Scottsboro boys, of Hauptmann, of Dooley the cop, of Vincent Coll the gangster, of Laura Parr, and of Harry Hoffman, who pleaded guilty to a crime he never committed. Faster than most detective stories, it begins where most of them leave off—at the trial. For those who want to unravel imaginary cases rather than

to know how judge and juries come to decision, there are two good detective stories, *The Smiler with the Knife* and *The Corpse in the Snowman*, by Nicholas Blake, who is more famous as the English poet and Cambridge University don, Cecil Day Lewis.

The music for Edith Wharton could include the polkas, the schottisches that were danced at the Newport balls, the Victor Herbert songs her contemporaries sang, and the rather stony scores by Charles Ives, whose "Concord Sonata" (Columbia LP 4250) is as New England as her *Ethan Frome*.

For pure fun, there is the Shostakovich "Polka" from "The Age of Gold," played by Golschmann (Victor 11-8592) and by Oscar Levant (Columbia 17454-D) as well as the album called "Everybody Polka" (Columbia LP 6116) played by popular bands including Frankie Yankovic. Other modern polkas include Weinberger's giddy "Polka" from "Schwanda," played by Ormandy and the Philadelphia Orchestra (Columbia LP 2043) and Smetana's "Polka" from "The Bartered Bride," with Beecham conducting the Royal Philharmonic deliciously (Victor 1294).

All these fifteen books and nineteen records touch each other at some point of tangency and at that point enjoyment multiplies.

PARIS TREASURE HOUSE

(Continued from page 82)

books and magazines, her painting accessories, the cosmetics on her dressing table, everything in the house is grouped in patterns. These never vary, as she spots and hastily corrects any deviation. Books, and often magazines, are found in almost every room, not relegated to shelves, but overflowing into precise piles on tables, on top of pianos, even in the dining room; the latest novels, first editions of the works of friends, parchment cases filled with manuscripts and letters written by the most important French writers of the last two decades, Éluard, Aragon, Breton, and Sartre.

Today at the Noailles', the great Parisian pre-war tradition of open house continues. When Jean-Louis Barrault revived an old melodrama, *Le Bossu*, the entire company was asked to a dinner. Another time there was an opening-night party for everyone connected with the new Ballet des Champs-Élysées, including the corps de ballet and the stagehands. Two days before the Day of Kings (January 6, a date which is always celebrated in France), the Vicomtesse de Noailles decided to give a supper party for a hundred people. At the party, all were given paper crowns to wear—the guests, the waiters, the

Negro dance orchestra, and Bricktop who sang; even the statues in the house wore crowns. Evenings such as this usually end late with someone like the notable composer, Georges Auric, playing everything from Offenbach to jazz on the piano.

In spite of its magnificence, its contents of museum quality, the house retains a refreshing casualness. Many doors have holes cut in them to allow free access to pet cats. The upholstered furniture in the small salon, the most used room in the house, shows its age. On chilly days, the fire is always lit, old bottles of champagne are always ready in beautiful silver baroque coolers. The Vicomtesse, who entertains with easy informality, often has small luncheons or dinners in the little blue dining room, organizing them on the spur of the moment. Like an impresario, she is constantly arranging to launch a Mexican painter or arranging for a visiting British poet to meet the people he wants to see in Paris. Her generosity is proverbial. Her great house with its treasures and its contrasts is unique, not only because of its beauty, but above all because of the extraordinary woman to whom it belongs.



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NEW BERMUDA LANDMARK

If you motor down the inside of the harbour road from Hamilton to Paget, you come upon "The Calypso," a new Bermuda landmark—a little shop put together by the attractive young Polly Trott Hornburg, whose family is Bermuda history. In the shop, there are clothes. Straw hats, espadrilles, shirts, mostly—clothes with native flavour. But, if you like, the shop can also clothe your money for you in a beautiful, one-of-a-kind wallet, or make a silk dress to-order for you practically while you wait. In their heady mixture, you'll discover Gold Coast Cottons, prints done in symbolic patterns. These prints come from Africa via England and wind up as shirts and skirts (in their own way, these have now become Bermuda landmarks, too). You'll find that you won't have to go to the mezzanine for anything. The shop is a one-room business in a small white coral building which had been the gate house on the Hornburg property. *Left:* "The Calypso's" specialty, Gold Coast cotton prints—here, one of the many patterns. *Below:* Mr. and Mrs. John Hornburg (she is the former Polly Trott, daughter of Sir Howard Trott and the late Lady Trott) at the entrance of "The Calypso," Mrs. Hornburg's shop.

*America's
favorite
classic dress*



Frances Dexter
ORIGINAL

Alex Carafiol, inc. St. Louis 3, Mo.



ROTHGERBER

NOTES ON KOREA

(Continued from page 75)

canal or streams to do the family wash while the large, square-shaped head of her black-haired baby bobs from side to side with the rhythmic movements of her body. Chubby little bare legs show on either side of the mother's hips as she walks toward one. (Surely they should grow up bow-legged, but Koreans have fine, straight legs and make excellent runners.)

A chamber music quartet was organized with my husband directing and acting as 'cellist for the group. One evening when the group rehearsed Haydn and Schubert in preparation for a public concert, one of Seoul's most gifted sopranos came to sing *lieder* and folk songs. Kim Koo had been assassinated that day, and police, scouring the streets for violators of the early curfew, picked up the young soprano on her way home. We were shocked that this could happen to an innocent person who was also so well known. "Don't worry... this is Korean circumstance," said one of the musicians by way of comfort.

Two of our guests who lived on the opposite side of town had accepted our pressing invitation to spend the night, but only temporarily. The next morning we were amazed to find them gone, leaving a note which read: "We couldn't sleep tonight because we have enthusiasm to be with Kim Koo... we are sorry to leave here tonight and don't give you any information but please you understand our hert... we are going to sleep with Mr. Kim Koo who is dead already..." Here was a cool determination to defy all curfew regulations in order to observe an old Korean custom, to spend the night beside the body of a dear one.

Across from the Chosen Hotel, an architectural mongrel built by the

Japanese, a large sign proclaims the American Language Institute. And it is an *American* language school, for here the adult Korean tries to model his speech on that of his American friend and teacher. One of the most rewarding experiences of my life in Seoul was "teaching" English conversation at the Institute. In a bleak schoolroom around a pot-bellied stove about thirty young men and women huddled on long, hard benches—government officials, doctors, law students, and aspirants to the ministry. Almost without exception they hoped sometime, somehow, they would go to the States to study or practice, perhaps to live.

Forty years of Japanese dictatorship and a strong tradition that sets the teacher in a class apart from the student made it hard at first for these young men and women to laugh easily and use the light tone of an American classroom. But encouraged to speak freely about food, dress, marriage, and family, the students loosened up until the day came when they even dared openly to criticize Western ways.

Their impassive and withdrawn politeness melted enough to allow them to poke fun at the length of our fingernails, the "dye" we use on them, at our exposed sunback dresses. Candid exchange of ideas, uninhibited questioning, and a willingness to laugh at ourselves made the time in class go quickly. Perhaps we moved an inch toward understanding each other.

[EDITOR'S NOTE: *The Schwarzes lived in Korea from February, 1949 to Christmas, 1949; now Mr. Schwarz is a Political Affairs Officer of the United Nations at Lake Success.*]

NEW: THE STRETCH-TOP NYLON STOCKING



GRIGSBY

For the large or slender leg that tapers from a well-rounded knee, stretch-top stockings, the easiness due to new knitting techniques. Above, examples of this construction, in 51-gauge, 15-denier nylon: left, Aberlé's stocking, called "Comfortop," \$1.65, John Wanamaker; right, Holeproof's "Formtop" sandal-foot, \$1.95, Arnold Constable.

Favorite of the Month



\$798

plus tax

Keepsee*

A GLOVE-HOLDER HANDBAG

Newest handbag sensation! Keepsee has a specially designed glove-holder attachment built right into its regular handbag closure! Remember those beautiful gloves you lost last Fall? Well, Keepsee won't let that happen again! Just depress lever, insert gloves — and leave the rest to Keepsee! Always at hand... to secure your gloves... to serve you faithfully. Made of luxurious antalure double woven fabric and lined with fine rayon. Black, Brown and all new Fall colors.

*Slightly higher in some localities.

*Trade Mark

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Many other Shur-Tite originals at your favorite counter at various prices

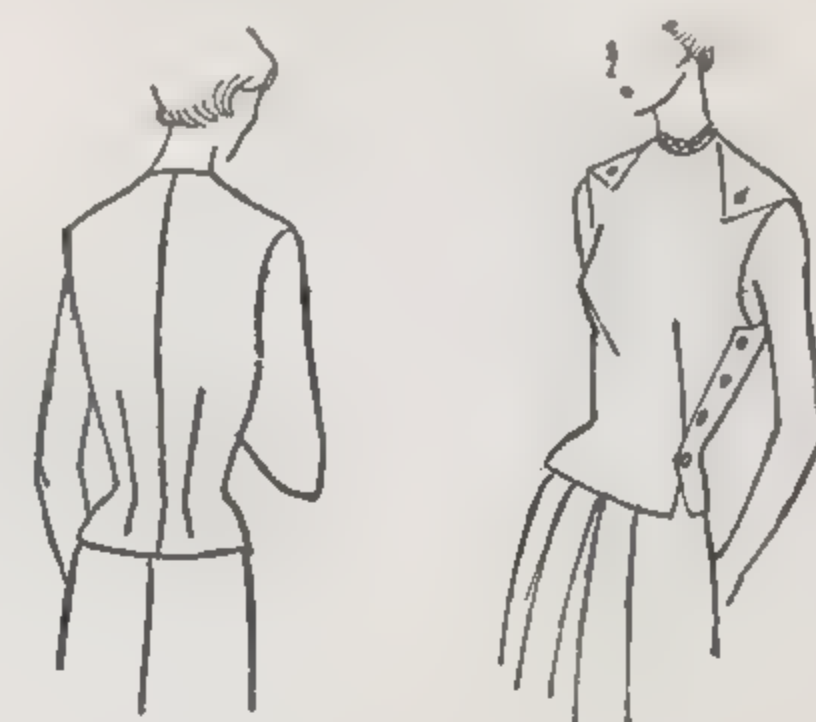
DESIGNS FOR DRESSMAKING

(Other views and sizes of designs shown on pages 96, 97, 98)



7158

Tartan jacket, No. 7158. For size 16: 1 $\frac{7}{8}$ yds. of 54" material. 12 to 20 (30 to 38). 50c.



7131

Flannel jerkin, No. 7131. For size 16: 1 yard of 54" material. 10 to 20 (28 to 38). 50c.



7127

7123

Blouse, No. 7123. For size 16: 2 $\frac{3}{8}$ yds. of 35" fabric. 12 to 20 (30 to 38). 50c. Skirt, No. 7127. Size 16: 2 yds. of 54" cloth, 24 to 32 waist measure. 50c.

The big evening dress, No. S-4132. For size 16: 5 $\frac{3}{8}$ yards of 39" material; 2 yds. of contrasting cloth. 12 to 18 (30 to 36). \$1.



S-4132

VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. Note: Connecticut residents please add sales tax.

VOGUE PATTERNS—PLANS FOR COLLEGE

The following is a list of stores throughout the country and in Canada where made-up models of Vogue Patterns shown on pages 96 and 97 may be seen.

Albany, N. Y. W. M. Whitney & Co.
Amarillo, Tex. White & Kirk, Inc.
Anderson, S. C. Gallant-Belk Company
Arlington, Va. Home Stitch Shop
Asheville, N. C. Ivey's
Atlanta, Ga. Rich's, Inc.
Bakersfield, Calif. Malcolm Brock Company
Baltimore, Md. Hochschild Kohn & Co.
Beaumont, Tex. The White House
Berkeley, Calif. J. F. Hink & Son
Birmingham, Ala. Lovemans
Boston, Mass. Jordan Marsh
Bridgeport, Conn. The D. M. Read Co.
Brooklyn, N. Y. Abraham & Straus
Bryan, Tex. The Fabric Shoppe
Buffalo, N. Y. J. N. Adam & Co.
Cedar Rapids, Ia. The Killian Company
Charleston, W. Va. The Piece Goods Shop
Chattanooga, Tenn. Lovemans, Inc.
Chicago, Ill. Carson Pirie Scott
Cincinnati, O. The John Shillito Co.
Cleveland, O. The Halle Bros. Co.
Columbia, S. C. Tapp's
Columbus, O. The F. & R. Lazarus Co.
Corsicana, Tex. J. M. Dyer Co.
Dallas, Tex. Sanger Bros.
Davenport, Ia. M. L. Parker Co.
Denver, Colo. The May Company
Detroit, Mich. The J. L. Hudson Co.
El Paso, Tex. Popular Dry Goods Co.
Erie, Pa. Trask, Prescott & Richardson
Fort Smith, Ark. Boston Store Dry Goods Co.

Gadsden, Ala. Belk-Hudson Co.
Green Bay, Wis. H. C. Prange Co.
Greensboro, N. C. Meyer's
Hartford, Conn. G. Fox & Co., Inc.
Henderson, Tex. Mays & Harris Dept. Store
Houston, Tex. Levy's
Indianapolis, Ind. L. S. Ayres & Co.
Jackson, Miss. R. E. Kennington Co.
Jacksonville, Fla. Cohen Brothers
Kalamazoo, Mich. Gilmore Brothers
Kansas City, Mo. Macy's
Knoxville, Tenn. S. H. George & Sons
Lexington, Ky. Wolf Wile Co.
Lincoln, Neb. Miller & Paine
Long Beach, Calif. Buffum's
Los Angeles, Calif. Bullock's
Louisville, Ky. The Stewart Dry Goods Co.
Lubbock, Tex. Hemphill-Wells Co.
Madison, Wis. Harry S. Manchester, Inc.
Memphis, Tenn. The John Gerber Co.
Milwaukee, Wis. Gimbel Bros.
Minneapolis, Minn. The Dayton Company
Mobile, Ala. L. Hammel Dry Goods Company

Montgomery, Ala. A. Nachman
Montreal, Quebec, Canada
The Robert Simpson Montreal, Ltd.

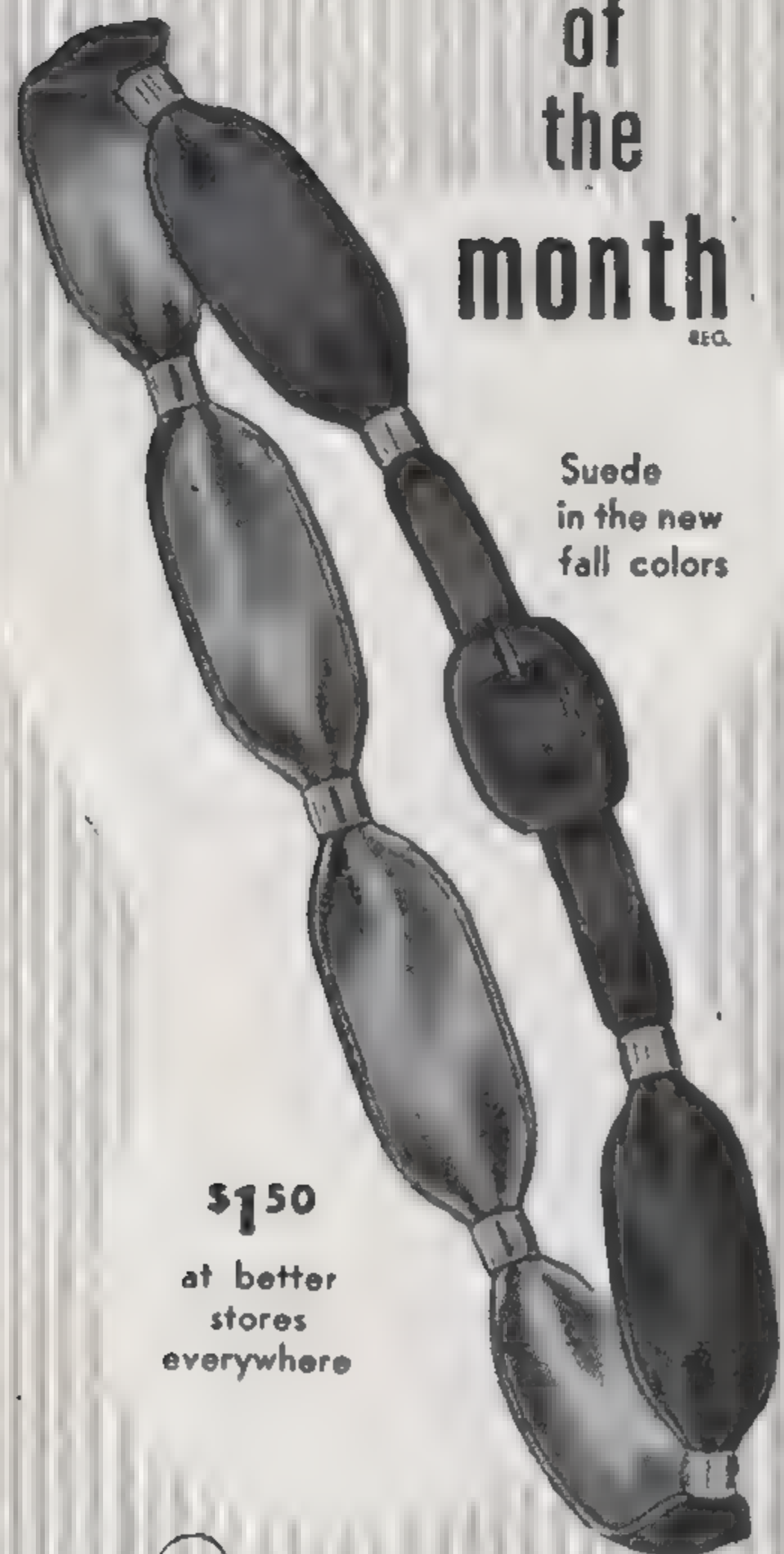
Nashville, Tenn. Harveys
Newport News, Va. Nachman's, Inc.
New York, N. Y. B. Altman & Co.
Niagara Falls, N. Y. J. N. Adam & Co.
North Hollywood, Calif. Rathbun's
Northgate, Wash. The Bon Marché
Oakland, Calif. Capwell's
Oak Ridge, Tenn. Lovemans
Oklahoma City, Okla. John A. Brown Co.
Orlando, Fla. Yowell Drew Ivey Company
Palo Alto, Calif. Waltz
Pasadena, Calif. Bullock's
Pensacola, Fla. Gilbert's Fabrics
Philadelphia, Pa. Gimbel Brothers
Pittsburgh, Pa. Gimbel's
Pomona, Calif. Orange Belt Emporium
Port Arthur, Tex. Loper's Style Shop
Providence, R. I. The Shepard Company
Reno, Nev. Gray-Reid Wright Co.
Richmond, Va. Miller & Rhoads, Inc.
Roanoke, Va. S. H. Heironimus Co., Inc.
Sacramento, Calif. Weinstock Lubin Co.
St. Hyacinthe, Quebec, Canada Le Magasin Laroche

St. Joseph, Mo. Townsend & Wall Co.
St. Louis, Mo. Scruggs Vandervoort & Barney, Inc.
St. Paul, Minn. Schuneman's, Inc.
St. Petersburg, Fla. Maas Bros., Inc.
Salt Lake City, Utah. Z.C.M.I.
San Antonio, Tex. Joske's of Texas
San Diego, Calif. Walker's
San Francisco, Calif. Macy's
San José, Calif. Hale's
Santa Ana, Calif. Rankin's
Santa Barbara, Calif. Trenwith's, Inc.
Seattle, Washington. The Bon Marché
Sioux City, Ia. T. S. Martin Co.
South Bend, Ind. Wyman's
Spartanburg, S. C. The Aug. W. Smith Co.
Springfield, Mass. Albert Steiger Co.
Syracuse, N. Y. Dey Brothers & Company
Tallahassee, Fla. P. W. Wilson Co.
Tampa, Fla. Maas Bros., Inc.
Terre Haute, Ind. Root Store
Toronto, Ontario, Canada The Robert Simpson Company, Limited

Tucson, Ariz. Steinfeld's
Tulsa, Okla. Brown Dunkin Co.
Tyler, Tex. Mayer & Schmidt
Victoria, Tex. Dunlap's
Waltham, Mass. Keller Fabrics, Inc.
Washington, D. C. Woodward & Lothrop
Waterbury, Conn. Bedford, Inc.
Whittier, Calif. Myers Department Store
Wichita, Kan. Geo. Innes Co.
Windsor, Ontario, Canada C. H. Smith Company, Limited
Worcester, Mass. Denholm & McKay Co.
Yakima, Washington. W. E. Draper, Inc.
Youngstown, O. G. M. McKelvey Co.



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fall colors

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everywhere

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OF QUALITY BELTS FOR WOMEN

you'll find me only on fine

Handkerchiefs



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BLOCH FRÈRES

Look For The Red, White And Blue Designer Label

AT FINE STORES

11 East 38th Street, New York City

THE THREE "I'S" OF PARENTHOOD

(Continued from page 74)

thoughtful age. It is also an age of many worries and many doubts.

Seven is desperately trying to find his place in the world, especially in the immediate world of his family. But his place is not a secure one. That is why he holds on so tenaciously to his place at the table. Many guests understand this demand of seven and do not usurp his place. He may also demand his special place in the car and above all, he longs for a room of his own, where he can keep his things safe, especially from his younger siblings. He welcomes a gate across his door. One wise mother switched the gate from the door of her eighteen monther, who would not tolerate it, to the door of her seven-year-old. She always knew where to find her youngest child—on the outside of the gate, playing with the toys his brother had so kindly passed out to him.

Can you not understand why Seven might fear he was adopted and not the real child of his father and mother? Can you not understand why a certain type of Seven, who is having difficulty in thinking things through, who can't find his place in the family group, not only threatens to run away, but actually starts to carry it through? Even under a favourable family environment, tense situations such as this can arise. We need to be ready for them. One mother was not only ready for the occurrence, but she was also able to relieve the agony of the experience through the creative expression of a poem, thus giving her a new perspective and a new awareness of her child. She calls it:

FLIGHT

"I'll leave this house,
I'll go away.
I'll disappear to-night!
It seems to me
I'm always wrong
And never, never right!"

And so he takes
His hat and coat
And loads his cork gun tight;
And starts to walk
Across the field—
A little boy in flight.

His steps are bold
For quite awhile
And then he slows his pace;
He turns around
And looks for me,
And tears are on his face.

What agony
Shoots through my arms
For all his sad distress;
His angry mind,
His loving heart
So full of loneliness.

I go to him
With frowning eyes
And tell him to come back;
He follows me
With furious words—
"I just forgot to pack!"
Once in the house
The tears pour forth,
And arms lock 'round my neck;
I love him so,

And he loves me—

No wonder we're a wreck.

—Mrs. Mary Louise Spang

THE THIRTEEN-YEAR-OLD STAGE

Another inwardizing age is thirteen. Thirteen is indeed withdrawing from all family activities, shuts his door and as one mother said "he is setting up housekeeping in his own room." He would prefer to withdraw to the attic if it were available. He no longer enjoys guests for dinner the way he used to, and he slips off so quietly after dinner that he isn't missed until later. How he hates to go visiting with his parents—"anything but that!" He may even withdraw from his friends, or have one or possibly two strong and intimate friendships. Though he can hardly communicate with his parents except to criticize them, his communication with his friends can be incessant, especially over the telephone. Without supervision, these telephone calls would go on and on and might include a varied assortment of homework, stamp trading, singing, small talk, or just noises.

For the shut-out parents, the best course is to allow the thirteen-year-old to withdraw without commotion and to show he is understood. He will still withdraw, but the understanding will build up a thread of contact—like his winking to his mother as he slips off to his room.

THE TWO AND A HALF, FIVE AND A HALF, AND ELEVEN-YEAR-OLD STAGES

Now let us swing back in our thinking to another type of growth organization that occurs between these inwardizing stages. I shall link the three ages of two and a half years, five and a half years, and eleven years together for they are all what we call bi-polar or opposite conflict ages. They are demanding explosive ages. The pronoun "I" is in the ascendancy and is separated by a deep ravine from the pronoun "you." These are regal, ruthless ages. They reverberate with "I need," "I must," "You do this," or "You do that."

They are ages when everything seems to turn into its opposite quite by itself. Choices are very difficult to make and often end up as a choice of opposition. That's why you suggest the green dress to your five-and-a-half-year-old daughter when you want her to wear the red one. To be first, and to win are not only paramount but imperative to her.

Parents often wonder what has gotten into the child. He seems so changed from his two-year-old, his five-year-old, and his ten-year-old self. At these ages, he appeared to be in relative equilibrium, to be enjoyable and cooperative. At two he loved to imitate whatever his mother was doing; at five he always asked permission even when he didn't need to; and at ten he showed a casual and easy give and take. "What has given way?" the parent asks. Nothing has really given way—he is only entering a new

phase of growth. We wouldn't want him to be arrested at a five-year-old level and always be a better and better five-year-old as he grew older.

Even though the cataclysmic changes at five and a half years are difficult to live through, they portend new potentials in the growing child that are not yet organized or given a single direction. His only direction at this nascent stage is a back and forth one. Within almost the same breath he can tell his mother, "I love you," "I hate you." He is fearful of fire, yet he is fascinated by it.

Just as the child is inconsistent, so should the handling be inconsistent. Sometimes he should be handled very loosely and leniently and at other times very rigidly and absolutely. And the parent shouldn't be afraid to shift in midstream either to save his own face or the child's. Consistency to the letter is doomed to failure, but a firm hand, a sharp tone of voice has its place. I recall a six-year-old who turned to his mother after she had spanked him and said, "Thank you." Whereupon it was the mother who burst into tears. She asked him why he had said it, and he replied, "Because I knew you did it to make me better."

There are places for explosions, especially at these opposition ages when tensions rise too high both on the part of the child and the parent, but one hopes they will only be used in extremes, when an impasse has been reached. The mother of an eleven-year-old girl told me recently, "Finally, I can stand her opposition no longer; I grow furious, but then I feel so badly that I apologize. Then suddenly everything calms down and I hear my daughter speak in the sweetest of tones: 'Mommy, isn't it funny, have you noticed in the spring—the buds are growing and ready to burst?'" Maybe this eleven-year-old feels what is happening to the buds.

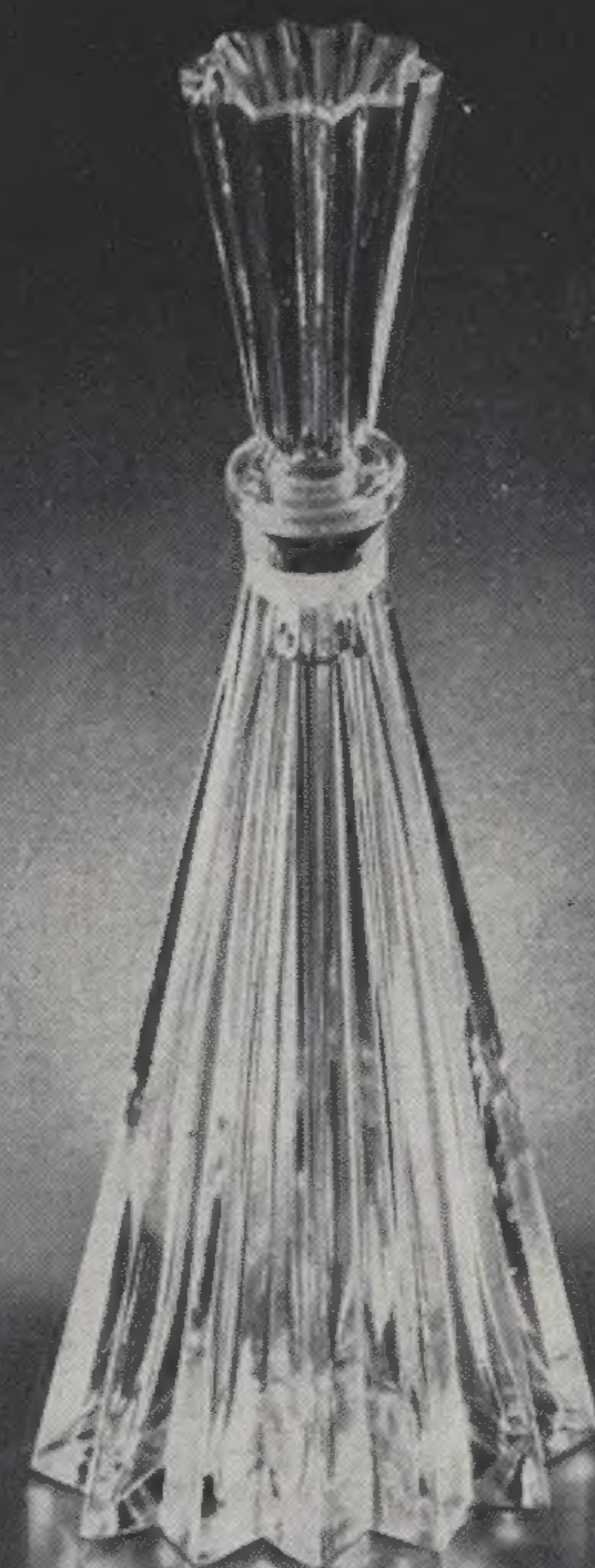
Often at these difficult bi-polar explosive ages, there is an unusual awareness of creative forces, of new life, and of the creative power of God in all Nature. With this awareness goes a feeling of awe and wonder and a desire to attend church rather than Sunday School. Many is the time I have urged parents to give up their Sunday morning leisure so that they may experience a feeling of group worship with the child or at least to give him the opportunity before his awareness slips by, as it usually does by nine and ten years of age.

GROWTH CYCLES

I shall now try to simplify for you the main growth trends from two and a half years to ten years of age, so that you may feel the flow and the repetition of a growth cycle. If we think of these growth cycles as recurring in a spiral formation we can readily link two similar ages together—the older one coming around to the same point on the spiral but at a higher level than the younger age.

(Continued on page 136)

Someone
lovely
has just
passed
by!



THAT'S WHAT YOU'LL HEAR
EVERYWHERE
WHEN YOU WEAR THE
HEAVENLY NEW FRAGRANCE

Intoxication
BY
D'ORSAY

PARFUM AND EAU DE TOILETTE
FROM \$3.00
SOLID FORM
EAU DE TOILETTE \$1.75

PLUS FEDERAL TAX



Harryson
Fifth Ave. New York

AT BETTER MILLINERY SALONS EVERYWHERE

THE THREE "I'S"

(Continued from page 135)

Two and a half and five and a half are full of new beginnings, of thrusting out in the midst of conflicts and explosions around a self-centred core.

Three and a half and seven are ages of impressions, of inwardizing, of feeling anxious and unsure of self as it relates to other selves.

Four and eight are expressive, expanding ages that may even go out of bounds. How easily four exaggerates, and how naturally eight dramatizes.

Five and ten are ages of relative equilibrium, when inner and outer forces seem to be in balance. They are the calm before the next storm.

When parents recognize these forces of growth they have tapped one of the main sources of their child's self-organization. But some people disagree with this thinking because they want only results; immediate, definite end-products. Growth by self-organization is too slow and tedious for them. They haven't time to wait. They aren't interested in growth as a process. They have never heard, nor would they believe it, that sometimes you get there faster in reverse gear. The knowledge that the five-year-old is more helpful and responsible than the six-year-old can't be true. Six

is older than five, therefore six is more responsible than five. It's just a matter of logic to them. But let's not try to change these logicians too quickly. The only way they can learn is to see for themselves.

In my own experience there is an ever increasing group of parents who are no longer bewildered by the intricacies of the process of growth. These parents are eager to master this knowledge, to know it so well that they can forget about it and use it spontaneously as they have need for it. They are capable of growing with their children and, even in the midst of difficulties, they do not lose the sense of awe and wonder over so fascinating and challenging a process, which is ever spiralling upwards.

[EDITOR'S NOTE: Dr. Ilg talked on this subject recently at Wellesley's 75th Anniversary Celebration. A graduate of Wellesley, she has a daughter thirteen years old, is the Acting Director of the new Gesell Institute of Child Development which is continuing the work of the Clinic of Child Development at Yale, developed under Dr. Arnold Gesell's guidance at Yale since 1911. Dr. Ilg, working with Dr. Gesell since 1932, has been the co-author with him of three books: *Infant and Child in the Culture of Today*, *The Child from Five to Ten*, and *Vision*.]

THE RUBY SUIT

The following is a list of stores throughout the country where the suit shown on page 63 may be found.

Atlanta, Georgia.....Rich's
Boston, Massachusetts.....Jays
Buffalo, New York.....Flint & Kent
Charlotte, North Carolina.....Montaldo's
Cincinnati, Ohio.....Lawton Co.
Cleveland, Ohio.....Halle Bros.
Columbus, Ohio.....Montaldo's
Dallas, Texas.....Neiman-Marcus
Dayton, Ohio.....Billy Lewis
Denver, Colorado.....Montaldo's
Des Moines, Iowa.....Wolf's, Inc.
Detroit, Michigan.....The J. L. Hudson Co.
 Fargo, North Dakota.....Rose Shop
Grand Rapids, Michigan.....The Strauss Shop
Greensboro, North Carolina.....Montaldo's
Houston, Texas.....Levy Bros.
Huntington, West Virginia.....Hal Lewis
Kansas City, Missouri.....Woolf Bros.
Little Rock, Arkansas.....M. M. Cohn
Los Angeles, California.....I. Magnin & Co.
Louisville, Kentucky.....Stewart Dry Goods Co.
Miami, Florida.....Burdine's

Minneapolis, Minnesota.....Harold's
New Brunswick, New Jersey.....A. Wolfson's Sons
New Haven, Connecticut.....The Louise Shop
Oklahoma City, Oklahoma.....Balliet's
Portland, Oregon.....Nicholas Ungar
Reading, Pennsylvania.....Jeannette Shop
Richmond, Virginia.....Montaldo's
St. Louis, Missouri.....Lockhart's
San Francisco, California.....I. Magnin & Co.
Seattle, Washington.....I. Magnin & Co.
Shreveport, Louisiana.....Naomi Crockett
Springfield, Massachusetts.....Josephine Smith
Stuebenville, Ohio.....Hal Lewis
Tacoma, Washington.....Lou Johnson
Tulsa, Oklahoma.....Seidenbach's
Tyler, Texas.....Mayer & Schmidt
Washington, Pennsylvania.....Hal Lewis
Wheeling, West Virginia.....Hal Lewis
Winston-Salem, North Carolina.....Sosnik & Sosnik

JACKET AND DRESS

The following is a list of stores throughout the country where the Larry Aldrich black dress and checked wool jacket on page 65 may be found.

Atlanta, Georgia.....J. P. Allen & Co.
Baltimore, Maryland.....Hutzler Bros.
Boston, Massachusetts.....Filene's
Chicago, Illinois.....Carson Pirie Scott
Cincinnati, Ohio.....H. & S. Pogue
Clayton, Missouri.....Famous-Barr
Cleveland, Ohio.....Halle Bros.
Dayton, Ohio.....Billy Lewis
Detroit, Michigan.....The J. L. Hudson Co.
El Paso, Texas.....Small's Shop
Fort Wayne, Indiana.....Wolf & Dessauer
Houston, Texas.....Levy Bros.
Indianapolis, Indiana.....Wm. H. Block
Kansas City, Missouri.....Harzfeld's
Los Angeles, California.....I. Magnin & Co.
Memphis, Tennessee.....Levy's Ladies Toggery
Milwaukee, Wisconsin.....T. A. Chapman Co.

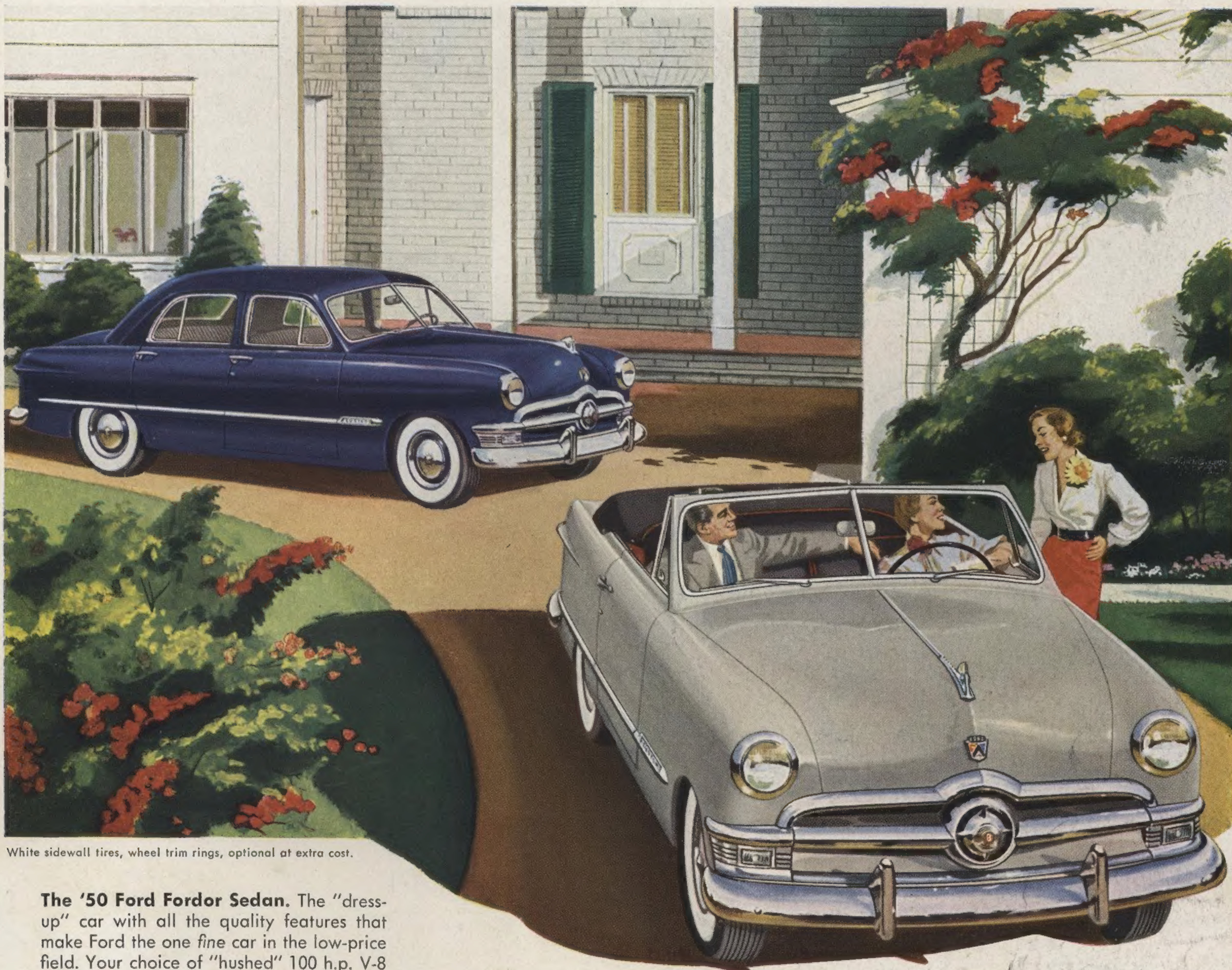
New Orleans, Louisiana.....Godchaux's
Norfolk, Virginia.....The House of Arther Morris
Omaha, Nebraska.....Thomas Kilpatrick & Co.
Philadelphia, Pennsylvania.....The Blum Store
Pittsburgh, Pennsylvania.....Kaufmann's
Providence, Rhode Island.....Gladding's
St. Louis, Missouri.....Famous-Barr
St. Paul, Minnesota.....Frank Murphy
Salt Lake City, Utah.....Makoff's
San Antonio, Texas.....Frost Bros.
San Francisco, California.....I. Magnin & Co.
Seattle, Washington.....I. Magnin & Co.
Shreveport, Louisiana.....Goldring's
Toledo, Ohio.....La Salle & Koch Co.
Tulsa, Oklahoma.....Seidenbach's
Washington, D.C.....Julius Garfinckel & Co.



Handkerchief of the Month *

FALL FAVORITES
... crisp poppies and dahlias bright-hued as Autumn days ... hand-printed on pure Irish linen ... dainty scalloped hand-rolled hems. Newest costume colors. About 50¢ at leading stores everywhere. Look for the Burmel label.

Burmel New York
Reg. U. S. Pat. Off.



White sidewall tires, wheel trim rings, optional at extra cost.

The '50 Ford Fordor Sedan. The "dress-up" car with all the quality features that make Ford the one fine car in the low-price field. Your choice of "hushed" 100 h.p. V-8 or 95 h.p. Six. Inside and outside styling that has earned Ford the Fashion Academy Gold Medal Award two years in a row.

The '50 Ford Convertible. Here's fun for all the family—rain or shine! The top goes up or down in seconds, automatically. Your choice of all-leather or fabric-and-leather upholstery. New non-sag front seat with foam-rubber cushioning.

*250,000 families
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*"I'll pick up the children, Sis,
as soon as school is over."*

*"Bob and I can go straight to the Smith's.
We'll meet you there."*


*"Nobody has to wait with two big Fords
in the family."*



Think of it! There's not one Ford but two in the garages of over 250,000 American families! Why? Because they've found that nothing else matches two-car convenience!

What's more, they've found that owning two Fords costs little more than one high-priced car! Fords are economical to buy, economical to run and there's less dollar depreciation at "trade-in" time!

Why not see your Ford Dealer today and "Test Drive" these two Ford running mates? You'll SEE, HEAR and FEEL the difference. And the car you now own may well provide the down payment on two new '50 Fords!

There's a  in your future
...with a future built in!

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Not just a skin-deep finish! Every fibre is treated to give you a completely new fabric that "behaves"!

Never before, such quick spring-back to smoothness! The permanent "neatness factor" means less frequent washing, no starching. And every Bates DISCIPLINED FABRIC* is colorfast, shrinkage-controlled . . . much easier to wash, faster to dry, faster to iron.

Never before, such beautiful fabric! Lustrous, all-combed cottons that are a joy to drape and sew . . . *the first fine-quality cottons with so many practical points!*

Bates DISCIPLINED FABRIC* in wonderful new colors, prints and textures . . . and all the other fine Bates fabrics you already know . . . are at fine stores everywhere. Shown: Vogue Pattern S-4108.

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